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**Portrait of a Stranger's Face: Global Empathy as a Curricular
Emphasis**

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**Portrait of a Stranger's Face: Global Empathy as a Curricular
Emphasis**

by

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Dedication

I would like to dedicate this work to The Lord, my God. Like a first-born, year-old ram, here is my first-born, year-old thesis. Without His guidance and grace, I would not have been able to write this. I pray He would use this work to His glory.

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Abstract

Portrait of a Stranger's Face: Global Empathy as a Curricular Emphasis

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This interpretive case study examined global empathy levels among 10 high school students as they participated in drawing a portrait of an orphaned child through the non-profit, The Memory Project. The purpose behind this study sought to gauge if a specific assignment could increase a high school student's understanding of empathy towards distant strangers. Utilizing a mixed-methods approach to data collection, public words and private thoughts became the keystone of analytic dissemination. By comparing mean scores on students' pre and post-questionnaires, global empathy levels were measured; accordingly, these numbers became a baseline unto which student and teacher interview and written statements were compared. Once all data was collected, the process of in-vivo coding was paramount in the composition of three prominent themes. These themes: perceived privilege, cultural perception, and personal connection, explore perceived attitudes dictated by student responses.

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Chapter One: Introduction to Study

INTRODUCTORY OVERVIEW

In a globalized world where technology connects neighbor to neighbor across multiple nations, art educators must become aware of the need to provide empathy-based curriculum. Currently, screens and portals connect students at unprecedented levels. Technological innovation, on a macro-level, enables global associations to bloom; yet, at the micro-level, interpersonal disconnect may occur as eyes become fixated to content on screens. If empathy is not cultivated, a blindness of one's own ignorance may fester under false understandings of others, near and far. Through a common linkage of one's humanity to that of another, recognition of our shared humanity may occur. By studying high school students' participation in The Memory Project (TMP) portrait assignment, this research examines if the TMP assignment increases these participants' capacity for global empathy. The Memory Project is a non-profit initiative that connects art classrooms and art clubs with photographs of orphaned children from around the globe to aid in the teaching of portraiture drawing. The purpose of this chapter is to introduce the central research question, propose motivations and aims of research, and set forth the parameters and benefits of this study.

SPECIFIC PROBLEM IN ART EDUCATION

Building upon research by Stout (1999) and Phillips (2003), this study contributes to the field of art education by demonstrating how empathy-based curriculum may positively affect high school students' capacity for empathy. Students today are introduced to few learning opportunities where empathy is a primary objective. High stakes assessments lead learning into a very autonomous, *knowledge is power* structure in which empathy, kindness, and compassion are largely overlooked. Capitalist ideology permeates educational pedagogy demanding merely high-test scores, negating creative practices to teach and receive knowledge (Apple, 1996). Current technology inundates youth with media messages seemingly unfiltered and unchallenged. For example, students today carry access to the world in the back pockets of their jeans via their cell phones making information more readily available than ever before. Social media, with its first-person narrative format, connects students around the globe by simply touching a screen. Blog posts, pictures and Twitter feeds provide instantaneous first person perspectives of what life is like in different parts of the world. However, social media has also been a contributor to perpetuating stereotypes and vague understandings of cultural groups and customs. It is under this current framework of capitalist ideology, technological innovation, and media proliferation that American high school students sit.

In turn, one approach of the arts has been to challenge the basic elemental means of being human (Anderson, 2010). Thus, the art classroom can be a productive space to present students with topics that strengthen their critical thinking skills and challenge them to confront their own personal world. Rich (1968) contends that the fostering of

aesthetic sensitivity within the daily happenings of life nourishes a sense of shared humanity and strengthens greater perceptions of humankind. In an ever-shrinking world, art educators must create a sense of global empathy in order to help students understand the necessity of being an engaged, informed, and gracious citizen of the world.

CENTRAL RESEARCH QUESTION

Does The Memory Project portrait assignment increase high school students' capacity for global empathy?

Sub-questions

- Does teacher influence go beyond instructing mere technical drawing skills to include information about the geopolitical situations over the countries of children rendered?
- Will producing such a portrait entice high school students to do their own research into the history and current state of their subject's home country, leading students to broaden their understandings of larger global issues?

Purpose Statement

This case study seeks to gauge if a specific assignment (The Memory Project) can increase a high school student's understanding of empathy towards distant strangers.

PERSONAL MOTIVATIONS

The sun had long set when I found a place to stand in the aisle of a crowded train headed back to Oxford. I had called Oxford, England home no less than seven days and was returning to my new house from an adventurous day trip into London. My backpack was heavy on my shoulders and I held onto the overhead railing as not to land on the nice family seated to my left. The mother and father sat across from two small children, a young girl and boy, the oldest appeared not more than ten. I pressed pause on my iPod, curious to listen to the interactions between the seated family members. The train ride clocked around forty-five minutes that night, though my perceptions regarding human interaction changed almost instantaneously with one simple gesture as my gaze casually fell to the mother. She was signing “I love you” to her daughter in the easy way one does by extending the forefinger, pinkie and thumb. In that moment I recognized the intrinsic and shared fundamentals present within all people regardless of geographical postal code.

While this story may ring of an appropriated Coke advertisement, I had initially been apprehensive about leaving behind a world familiar to me in search of an English adventure, but sensed in that gesture, I had witnessed something far greater than a simple message. That moment opened up the idea of a larger world inhabited by people who loved just as I loved. By placing faces and attaching a story onto a culture with which I had no prior direct contact, I recognized my place as a citizen of the world, not just a resident of the state of Texas and a national of the United States. While there is something to be said for local or national loyalty and pride, I believe we must push past these boundaries to look at every human as a fellow traveler in life. It seems easy to wrap

up tightly in what is familiar, but growth and understanding may become lost in comfort. It becomes challenging to empathize with those whose faces remain veiled. As globalization shrinks an expanding population through technological breakthroughs, it becomes necessary to take account of all peoples and recognize the need to establish empathetic practices, especially in youth. Late additions to the ‘Millennial Generation’, this youth force holds connectivity power in their hands like never before. Technology, so ingrained in young minds, produces front row admission to changing world boundaries and ideologies. It will fall upon this ‘tech-savvy’ generation to promote acceptance and peace as newly connected neighbors.

PROFESSIONAL MOTIVATIONS

As an art educator, I plan to develop lessons that increase students’ technical skills, as well as contribute to a larger conversation regarding important issues faced by students in current contexts. Personally educated in a studio-based environment, the transmission of art for art’s sake permeated many technical foundations of my own art education, and while I hold fast to a love of increasing artistic technique, I too sense an inherent drive to incorporate social justice dialogue (Anderson, 2010; Garber, 2004; Hallmark, 2010) into art curriculum. I believe it is possible to integrate both elements into a successful lesson, and argue that students are likely to retain information and skill better when what they are creating appears to expound upon an enduring idea (Stewart & Walker, 2005). During my K-12 art experience, my art teacher never assigned any introspective or socially relevant lessons that made me question my larger purpose on the earth, or challenge my

interaction with humanity in any general way. Lessons were solely based on acquiring technical skill, and while I did enjoy many projects, I believe opportunities were missed to develop ideas and question personal practices, especially during my high school education. If art lessons have the power to challenge students' preconceived notions and understandings, should we as art educators at least present lessons to our students, and let the perceived message ruminate in each student as it might? Philosophers such as Noddings (1984, 1995) and Engster (2007) have written to encourage empathy and caring between the teacher and the student, but less is written about teaching students to empathize with others on a local, yet alone, global scale. As a portraiture painter, I find the idea of teaching students using The Memory Project assignment an intriguing concept. By combining both technical and social justice concepts into one assignment, growth on all socio-emotional levels may well result in deeper curiosities of the world.

THE MEMORY PROJECT

This section provides a basic overview of The Memory Project (TMP) and how the program is incorporated into high school art classrooms. Established in 2003, TMP works to connect art students with children who have faced “substantial hardship” through the creation of portraits (Memory Project website, History section, para. 3, n.d.). Art students are tasked with creating a portrait of a child, who most commonly lives in a residential children's home (orphanages), thereby giving the child or teen a “special memory that capture(s) a piece of their childhood” (Memory Project website, History section, para. 1, n.d.). Since most of the children TMP serves have his or her basic needs

met (food, healthcare, education), TMP strives to help these children see themselves as works of art. TMP sends art teachers pictures of orphaned children from around the world enabling the art teacher, in turn, to work with art students in creating portraits of and for these children. Once the classroom assignment is completed, works are shipped back to TMP and then distributed to the participating children's home. TMP then takes pictures and/or videos of the portrait deliveries at each residential children's home and sends these recordings back to the participating classroom to show the art students the outcome of their participation in TMP. TMP has created more than 60,000 portraits for children in 35 countries. The selected children receive multiple portraits of themselves (to balance out artistic quality) as TMP accepts portraits created from novice to advanced artists (Memory Project website, n.d.).

TMP is a 501c3 nonprofit and asks for a participation fee of \$15 for each portrait made. This fee helps cover administration and coordination costs, but TMP provides fundraising and sponsorship ideas if funding is difficult. TMP asks that each portrait not exceed 9" x 12" and be light enough that a child may hang his or her portrait on the wall with a piece of tape. TMP encourages students to work in whatever medium is their strongest: graphite, charcoal, paint, colored pencil, etc. (Memory Project website, n.d.).

AIM OF INVESTIGATION

The intent of this interpretive case study examined if participating in The Memory Project assignment increased global empathy in 10 Texas high school students through the act of drawing a portrait of an orphaned child. This research presupposed that as each

high school student stared at their chosen picture of a child living in an orphanage (perhaps a little younger or close to the student's own age), each would begin to feel more connected to the child, and in turn, begin to empathize with the child's overall life situation. Knowing that the finished portrait would become one of few personal items this orphan may ever possess, students would spend extra time, I believed, perfecting the portrait, as the high school student's own skill would allow. Thus, in the extra time devoted, the student would develop a deeper sense of 'knowing' the child rendered in the completed portrait by recognizing elemental human characteristics.

In "Within Connections: Empathy, Mirror Neurons, and Art Education," Jeffers (2009) presents her account of teachers who assigned their students the task of creating a work of art as a 'personal metaphor.' Molly, a pre-service teacher, described the connection created between her own mind and that of her chosen personal metaphor, a recreation of Cezanne's (1893) *Still Life with Apples*. Molly explains, as she recreated the painting as faithfully as possible, how she began to connect with the objects painted - the apples, bottle, even Cezanne's knowledge. She imagined she might gain Cezanne's insight, "to know what he knew" by reaching into the painting to take a bite of the rendered apples (p. 21). The still life became no longer static but active as Molly became empathetic to the objects within the painting. As Molly carefully copied each of Cezanne's specific brushstrokes, her ability to empathize was produced by mirror neurons firing within her brain. These mirror neurons, located in ventral premotor cortex of the brain, induce sight and motor functions simultaneously. Subconsciously, Molly felt connected to Cezanne by *seeing* his brushwork while *feeling* his paintbrush in her hand.

Thus, considering Molly's experience, this research examined if students who participated in TMP assignment would likewise feel connected to the subjects they rendered.

DEFINITION OF TERMS

As this study seeks to expand the concept of global empathy into art classrooms, I have defined the following terms as:

- *Compassion*: A result of empathy in which the observer feels the need or desire to help alleviate the problems of the observed.
- *Empathy*: A recognition of another person's humanity where a pathway towards compassion can develop.
- *Empathy-Based Curriculum*: Teacher developed lessons that incorporate social justice concepts that introduce students to empathetic responses through the assigned lessons.
- *Global Empathy*: A recognition of another person's humanity (living in a different culture than that of the observer) in which the observer uses critical thinking skills, not to pity the observed, but to link their human existence with that of the one observed.
- *The Memory Project*: The Memory Project is a 501c3 non-profit initiative that connects art classrooms with photographs of orphaned children from around the globe, whereby art students use the pictures to learn to create portraits. Anyone

has the opportunity to create a portrait of a child provided by TMP (one does not have to be in an art classroom to participate) but the majority of work completed for TMP is by art students located within the United States of America. After the portrait is completed, it is then sent to TMP where it is then delivered to the rendered child for complete possession.

- *Service-Learning*: A pedagogical tool of reciprocity in which service-based community practices are linked with classroom lessons. Service-learning is grounded in student self-reflection, academic content and assessment.
- *Social Justice Art*: Art that seeks to illustrate power inequities between people in order to foster awareness of universal humanness and privilege.

ART EDUCATION BENEFITS

One can never know something if they are ignorant to its existence. This *secondary ignorance*, described by Eisner (2005) illustrates limitations faced in isolated classroom environments where teachers are unaware of the failures or achievements within their teaching practices. Thus, it is important to know if empathetic-based assignments can successfully transform student thinking towards others unlike themselves. Featuring lessons such as TMP may generate higher cognitive level thinking through integrating multidimensional (socioemotional and technical) lessons into curriculum. Also, by developing curriculum that allows disciplinary crossover, the advantages of arts integration with other core subjects such as the social sciences and history may be pursued, especially via TMP.

METHODOLOGY

This interpretive case study utilizes both qualitative and quantitative data collection tools within a mixed-methods approach to examine perceptions of global empathy within a high school art club. Adapted from Creswell (2009), this case study utilized observational field notes, as well as directed interviews with three student volunteers and the lead teacher through qualitative measures. In order to examine potential change in the level of student empathy, 10 high school art club students, located in a North Texas suburban high school, were administered two questionnaires during the Fall 2014 semester. Students were presented the pre-questionnaire (Appendix A) immediately prior to beginning their Memory Project assignment, while students completed the post-questionnaire (Appendix B) directly following the completion of the portrait assignment. Four weeks after the completed post-questionnaire, three volunteer students were presented with the third and final questionnaire (Appendix C). The survey instrument, modified from Bachen, Hernández-Ramos, and Raphael (2012), was adapted from Wang, Davidson, Yakushko, Bielstein Savoy, Tan, and Bleier's (2003) scale of ethnocultural empathy. The questionnaires were designed to measure global empathy by gauging student responses to listed questions. The pre and post-questionnaire utilizes a five-point Likert scale (strongly agree, agree, neutral, disagree, strongly disagree) to address the thirteen main questions. The pre-questionnaire also contained demographic and background questions over students' current art experience, news media exposure and travel history (See Appendix A).

PARAMETERS AND LIMITATIONS OF RESEARCH

Wanting to look specifically at the concept of global empathy, for this study, I did not examine if The Memory Project assignment influenced students' empathy on a local or national level. Also, the required TMP participation fee of fifteen dollars per student significantly reduced the number of actively participating high school art programs within the state of Texas. The participating school was located in a suburban city in northern Texas with a student population between 2,500-3,000 attendees. However, the outcomes of this research are specific to the 10 participants included in the data collection pool. Each student chose to participate in TMP assignment out of other proposed projects within the art club's fall semester. This assignment was completed outside of regular school hours during the attended art club meetings, and on personal time.

CONCLUSION

Five chapters are included in this thesis. Chapter One serves to introduce key motivations that prompted this research study, establish the central research question, and provide an overview of the methodology used to gather data. In addition, an overview of The Memory Project is included. Chapter Two examines literature regarding Care Theory, empathy, global empathy, empathy in education, and service-learning. Chapter Three describes the methodology utilized in this research study including a discussion of the research design, data collection overview, and characteristics of the sample. Chapter Four presents an analysis of the findings. Finally, Chapter Five provides a review of the research study, an assessment of findings in relation to the research question and

hypothesis, implications for art education, suggestions for future research, and concluding remarks.

Chapter Two: Review of Literature and Theoretical Framework

Knowledge, as a construction, wields social power on which cultural capital trades. Yet, to be regarded higher status knowledge, worthy of power, created knowledge must be deemed important in both its content and its ability to connect a specific field of study with that of a broader field (Apple, 1999). In its collection of primary and secondary sources relevant to care and empathy, this study seeks to transform related content and context into higher status knowledge. By identifying ways empathy may be incorporated into educational curriculum practice, a theoretical framework, Care Theory, is employed to better understand how practicing empathy may function in the secondary classroom. This leads to a discussion of global empathy, empathy and art/education, curriculum, service learning and social justice theory.

CARE THEORY

The theoretical undergirding of Care Theory provides a framework for how empathy-based art classroom curriculum may contribute to an increased level of global empathy. Beginning with Milton Mayeroff's (1972) seminal work *On Caring*, the practice of caring is developed not as a mere transient interest, but a process that shows ethical growth grounded in mutual trust and transformation. Following Mayeroff's (1972) work, the development of care ethics into a distinct moral theory is often credited to education philosopher Nel Noddings (1984) and psychologist Carol Gilligan (1982). Noddings's (1984) *Caring: A Feminine Approach to Ethics and Moral Education* argues

through a feminist lens the idea of reciprocity in the pursuit of personal goodness as central to Care Theory. True caring can only manifest itself if I [the one-caring] receive affirmation through how the other [cared-for] responds to my caring. The essential part of caring from the role of the one-caring becomes understanding the other's feelings and reality as clearly as possible. If I, as the one-caring, absorb the other's existence as the beginnings of my own reality, I feel I must rightfully act, not only on my own behalf, but also on the behalf of the other. Noddings (1984) plainly states the elemental tenet of human reality: to care and be cared-for, to accept and be accepted. The motivation for morality is thus in this special relation to which we all strive: to care and be cared-for. The dominant, masculine model of "objectness" should be replaced with the feminine model of "subjectness" (p. 196).

Noddings (1984) expounds how theoretical caring can manifest itself through concrete entities such as the educational system. Noddings (1984) contends that the educational institution must not train students solely in pure intellectual standards, but must also seek the nurturance and maintenance of caring and moral ethics. If intellectual or aesthetic aims dilute an ethical ideal, Noddings (1984) argues that these should be temporarily set aside. That is, if the mastery of knowledge and beauty has no moral grounding, then the accumulation of each is for naught. The teaching of moral ethics and caring trump both intellectual and aesthetic notions, as each must be building blocks towards teaching ethical caring. The teacher, then, becomes the one-caring as she models care through supportive actions and dialogue. Her commitment is to the student — the cared-for — and as she receives the student, they look to the subject matter together. The

student then becomes legitimized to explore projects that interest him or her. Noddings (1995) believes that once students realize they are cared for, they will be able to care for others. She refutes the idea that caring is “warm and fuzzy” but claims that caring “implies a contentious search for competence” (p. 676). Caring is not anti-intellectual but shows respect for all human talents by doing one’s best in all aspects regarding the cared-for. Noting that not all students will become proficient at math, science or British literature, Noddings (1995) emphasizes the act of teaching each student to care deeply for others while gaining skills that can lead to positive contributions regardless of occupation. It is within the model of incorporating care into interdisciplinary curriculum that enables teachers to teach care based on what interests each teacher personally.

Bridging Care Theory ethics with empathetic practices, Noddings (2010) introduces the term *motivational displacement* as a scaffolding practice in the development of caring. Through identifying one’s own shifting feelings towards what another person is expressing, the one-feeling tends to temporarily set aside personal goals in order to alleviate or assist the other in helping his or her needs. Noddings (2010) proposes the process of energy flowing from one-feeling to one-expressing as the “basic chain of caring,” noting that in the transfer empathy may be felt (p. 9). Deviating from Michael Slote’s (2007) understanding of empathy, Noddings (2010) accepts Stueber’s (2006) early definition as “inner or mental imitation for the purpose of gaining knowledge of other minds” (as cited in Noddings, 2010, p. 2). This understanding of empathy enables one to internalize what the other is expressing (even if the idea is deplorable to the listener), yet not “feel with” or sympathize with the other (pp. 9-10).

Noddings (2010) contends one is hard wired to care for those “like us” while resisting applying empathy to those outside familial or social circles. If one is to address the practice of empathy to those removed, attention and critical thinking play important roles. According to both Slote (2007) and Noddings (2010), distance does matter in cultivating strong empathetic ties. While both agree on this point, Noddings (2010) goes further by reinforcing the idea that evolutionary biology directs our affections to those most closely associated with us; however, caring for distant strangers is something we can learn to achieve. Circling back to motivational displacement, Noddings (2010) advises that this is where empathy for distant others tends to fall apart. When inundated with charitable pleas for those victims of poverty or injustice, we tend to ‘feel’ or empathize with their plight, yet become overwhelmed with not being able to care for the masses. If I am able to help the first person in line, I may have to stop my caring at the second. The helplessness that accompanies individualistic guilt may lead to empathetic exhaustion, helping no one. For this reason, Noddings (2010) advises to separate perceived responsibility into individual and collective means. Thus, by looking at empathy-based assignments in the art classroom, Noddings’s (1984) theory of care and ethics sets a solid baseline to study whether the intellectual and aesthetic can build moral education. Works such as Virginia Held’s (2005) *The Ethics of Care*, Ellen Feder and Eva Feder Kittay’s (2003) *The Subject of Care*, and Sara Ruddick’s (1989) *Maternal Thinking: Toward a Politics of Peace* contribute to a feminist care theory ideology grounded in Noddings’s initial ideas about caring.

Examining a broad spectrum of concepts in relation to care theory, Engster (2007) begins his own investigation into Care Theory by stating that neither individual liberty, equality, collective values nor the attainment of a “good life” would be possible without incorporating caring practices to uphold and advance human life. By narrowing a definition of caring to “meeting the basic needs of individuals, developing their capabilities, and helping them to survive and function,” Engster (2007) develops his own scaffolding of care theory ideals (p. 26). Engster (2007) begins by stating that the virtues of caring are attentiveness, responsiveness, and respect; and, noting that respect is not just simply treating people as equals, but recognizing that each human is worthy of attention and responsiveness. Furthermore, human beings are able to express and understand their own needs and are not weaker for failing to meet them. While Engster (2007) explains that emotion and reason have long been separated in the sphere of Care Theory ideology, he contends that reason guides and expands emotions, helping to mature and strengthen caring sentiments. The addition of a reasoning logic into caring plays directly into Engster’s (2007) ideas that vulnerability itself does not create a duty to care for others. It is not another’s vulnerability that causes us to care, but the recognition that we are (and always will be) dependent upon others. This reasoning helps us ground our obligation to care, not in seeing vulnerability, but in knowing our own dependency. Engster (2007) believes that our caring emotions are initially directed by our frame of reference and that for many people, one’s natural caring sympathies are weak when it comes to people outside their immediate sphere of influence. People are wired to care for others close by. We are dependent upon the continuation of local caring practices if we hope to create

healthy friendships, relationships, and engage in sociable activities. Engster (2007) contends that it is only by extending our caring practices outside our immediate circles that we ultimately come to understand our universal and interdependent self. By recognizing ourselves as dependent, we ground our understanding in the common need of care and find the basic morality that lies in the human condition: the act to care. Engster (2007) concludes, however, that emotional attachment is not necessary for effecting caring practices. By using reason in addressing attentiveness, responsiveness, and respect to distant others, one may care simply by not treating their needs as self-evident.

While addressing the need for caring practices to be implemented in the educational system, Engster (2007) proposes his idea for increasing students' awareness of the human condition by studying people unlike themselves. Unlike Noddings, it is not his goal to make caring practices the sole purpose of education, although caring should be an integral part where emotions are taught and refined. If human beings are naturally born with an inclination towards sympathy and compassion, these emotions need to be cultivated in young children so they will take root and grow strong. If we believe these sentiments to be important, Engster (2007) argues we must organize our political and social policies around the sound development of these sentiments.

Tapping into a more specific vein of Care Theory study, Joan C. Tronto (2013) in *Caring Democracy: Markets, Equality and Justice* questions the place to which caring has been relegated within current capitalist society. She notes how caring (a traditionally "feminine" attribute) has been associated with private or home affairs, while politics (traditionally masculine) is set apart from the home. Tronto (2013) argues that the current

market-driven mindset creates care practice deficits that generate not only a crisis of care, but also a sense that politics and government have little to do with one's daily life. Tronto (2013) contends that the next generation of Americans will be "less well-educated and less likely to succeed than their parents" (p. 5).

As Tronto (2013) delves further into caring practices, she addresses the inequality found within caring. Given that the roles of care-giver to care-receiver change constantly/daily, Tronto (2013) shows that most people are cared for in some way on a regular basis. This recognition of one's own frailties should crumble the façade of power or hierarchy of care-giver to care-receiver relationship. More specifically, placing oneself in this "vulnerable" position helps each person remember their own frailties and the need to extend grace to those they care for when he or she becomes a caregiver. Yet, Tronto (2013) does not shy away from identifying inequality when it comes to receiving, what she calls, special "passes" based on which last names people are born into or what profession they practice. If a democracy is to have any commitments, she explains, it should commit itself to making care— both giving and receiving —equal and available to all.

After discussing inequality within caring practices, Tronto (2013) explores the difficulty of caring for those outside one's immediate circle of influence. People find caring for themselves and those immediately around them relatively easy, and generally believe that they only have to "scale up" caring when caring for strangers. However, Tronto (2013) points out that caring for strangers requires knowledge of people's lives.

People must spend dedicated time in learning about those they would care for and not accept views taken from others unchecked.

Bridging theory and practice, Kelehear and Heid (2002) document the creation of a tile mosaic for a local elementary school, detailing a mentoring, participatory-based relationship between a high school art classroom and their local first grade counterparts. Kelehear and Heid (2002) describe the educational and sociocultural benefits formed through the creation of the mentor/mentored relationship. They explore Vygotsky's (1986) zone of proximal development, Bandura's (1995) ideas about self-efficiency, and Nel Noddings's (1996, 2002) theory of care in developing a conceptual basis for understanding mentor relationships and "moral education." Kelehear and Heid (2002) explain how, by becoming responsive to caring, students neglect their own needs in looking to and caring for the other. In the process of learning how to care for another, children are encouraged to play with other children, which supports moral development and the initial engagement of empathy. The use of mentoring within the assignments did not create just an awareness of art content, but built "interpersonal development" (p. 76). Kelehear and Heid (2002) paraphrase Martorella (1985) when they expound on the idea that art education might be able to create good citizens who are not only concerned with matters of the head, but also the hands and heart. As G.S. Counts (1932) contends, the heart cares for one's immediate surroundings, it cares for other's needs, and it cares for things larger than one's own identity. From our caring comes a need to act on our anxiety, to fight social wrongs, and to address injustice (Kelehear & Heid, 2002).

Kelehear and Heid (2002) conclude that mentoring-shaped learning is important but that the development of understanding and caring are equally important as well.

In “The Art of Empathy: Teaching Students to Care,” Stout (1999) uses first person narrative to relate the reaction of students in a classroom witnessing intentional cruelty towards a lost dog. Stout (1999) reports that the mixed emotions of her class—shared laughter with the perpetrator, vengeful for justice, and apathetic indifference—drove her towards reflexivity in the creation of a new ‘caring’ curriculum for her language and visual arts class. Lessons were crafted to explore art works of differing cultures across time, chosen to increase student’s imaginations towards diverse human experience. These lessons were intended to evoke empathetic responses to all things, human and nonhuman, which share the earth. Stout (1999) concedes that changes in her students developed in small and subtle ways; those outside might not have been able to discern a difference, but she could sense seeds of emotional growth. Signs of respect and willingness to listen to other’s ideas grew, while students became increasingly interested in learning more about the experiences of other artists. Stout (1999) cites two inextricably linked purposes for education, “the development of critical intelligence and the nurturance of human capacity to care” (p. 23). Caring, she explains, is the central purpose for education and that the arts have the capacity to teach the benefits of a caring human interaction on a macro level. Stout (1999) gives credence to the development of empathy in the classroom through her own perspective as a working teacher, advocating for teacher involvement in the nurturing of empathy.

For the purposes of this study, Care Theory is the hammock in which empathy lies. Even as empathy begets caring, caring as a dominant model, illustrates the importance of empathy. Understanding the theory wherein empathy is defined and made meaningful, helps create a framework relating to global empathy, empathy in education, and empathy in art education.

EMPATHY

Starting with a broad philosophical understanding regarding the construct of ‘empathy’, two primary sources will serve as guides. In Martha Nussbaum’s (2001) *Upheaval’s of Thought: The Intelligence of Emotions*, the author deconstructs the notions that empathy and compassion are intertwined. Nussbaum (2001) argues that empathy is not, as commonly defined, fusing one’s imaginations with the sufferings of the sufferer; but more, it is the mental skill of acknowledging the plight of the sufferer while maintaining an awareness that one is not actually suffering, or what she calls a “twofold attention” (p. 328). She argues that to have one’s feelings so identified with that of the other, one would lose sight that it is actually the other who is suffering (suggesting that would be a bad thing). If a doctor feels empathy in the traditional sense (that she is one and the same as the sufferer) then empathy would become a “dangerous delusional response” (p. 328). Nussbaum (2001) states that empathy can be felt for joyful experiences or in neutral situations, unlike compassion, which is only felt for objects in a “bad” state (or thought to be). Empathy can be felt for a person without compassion being present. For example, Jenny can have empathy for an old friend who abuses drugs (just as

Jenny once did) but not have compassion on him or her. Likewise, someone can feel empathy towards another's suffering without thinking it is a seriously bad thing. A torturer can empathize with his victim and imagine their suffering, but to the torturer the suffering is useful to him (providing information). A juror may have empathy for a defendant in court but have no compassion if they believe that person to be responsible and guilty of a crime.

Nussbaum (2001) questions whether empathy is even necessary if it is not sufficient for compassion. She concludes, however, that empathy is a guide towards compassion and that without it we remain "obtuse and unresponsive," unaware of how to make sense of the world around us (p. 330). Empathy is important due to the simple fact that it turns one's attention towards the sufferer's predicament when it formerly was not, which may lead to an understanding of life parallels. Nussbaum (2001) states the impracticality of believing one might have perfect empathy with those who are far removed from the viewer; yet, without an attempt at empathy one is far removed from compassion and the actions that result from its practice. Nussbaum (2001) concludes that while she believes empathy does not have ethical importance when it does not lead towards compassionate practice, she does not believe it is altogether neutral. If the viewer allows empathy to recognize and shape perceptions of another's human experience, one has recognized (in a basic way) the humanity they live. Empathy can be used with evil intent, but true evil is not recognizing humanity at all, thus empathy must be a saving pathway away from evil towards compassion.

In this sense, Nussbaum (2001) would contend that students participating in The Memory Project could feel empathy towards the subjects rendered without necessarily feeling compassion for them. It could be claimed that by opening up the student's notions of the subject's humanity, one has already reached empathy. Since empathy is a guide towards compassion, compassion itself cannot manifest without an elemental acknowledgement of shared humanity, the initiation of empathy. Therefore, for compassion to be prevalent in student's lives, empathy must first be fostered.

Similarly, Hoffman (2000) provides a framework of pro-social moral development, specifically relating to empathy. He defines empathy as "one feels what is appropriate for another person's situation, not one's own" (p. 4). Hoffman (2000) addresses various situational contexts in which empathy plays a central role such as: empathy in contributing to compassion for peoples in economic, physical and mental distresses; feelings of anger directed towards those who would do harm to others; feelings of guilt over harming others or waiting to help; and feelings of injustice when others do not receive fair treatment. Hoffman (2000) defines empathy through various forms taken on by the individual viewer: 1) self-focused role-taking, 2) other-focused role-taking and 3) a combination of the two. In *single-focused role-taking*, as one observes another in distress, the observer imagines how he or she might feel in the same situation as the observed. If the observer's past contains similar difficulties as that of the observed, their empathetic response may create an emotionally charged association. In *other-focused role-taking* or "feeling something that the other may be feeling," the observer's focus is directed onto how the observed feels. Hoffman (2000) states the

empathetic response in other-focused role-taking may be enhanced further if the viewer attends to the victim's facial expression, voice tone, or posture as nonverbal cues awaken basic empathetic distress mechanisms (conditioning, mimicry, association). A combination of both reactions encompasses bouncing back and forth between self-focused and other-focused, or experiencing each simultaneously. Furthermore, Hoffman (2000) also explains how viewers do not need "victims" to be physically present for empathy to occur but by simply imagining the plight of the victim empathy can be evoked.

Taking Hoffman's (2000) ideas over *other-focused role-taking*, this research assessed the presented TMP pictures concerning the "victim's" (or subject's) facial expressions and posture. Since the high school students had no other direct contact with their subject, except through the visual photograph received, Hoffman's (2000) ideas over nonverbal cues were beneficial in attempting to assess the high school art students' empathetic responses towards the rendered subjects.

Global Empathy

For this study, the focus of research specifically examines global empathy levels amongst high school art students. According to Rifkin (2009) humans are innately soft wired with mirror neurons to feel the same emotions we see happening in others, suggesting humans are not wired for aggression, self interest, etc., but for companionship, sociability, and affection. He explains the development of empathy in children, in which understanding peaks around age seven when a child realizes the realities of life and its

struggles. As a child grasps that life is sometimes difficult, they empathize with others whom they witness going through rough times, understanding that their own sad feelings in response are feelings of empathy. Rifkin (2009) states that the basic tenet of all empathy is rooting for our fellow man to flourish in life. He states that empathy will not exist in “heaven” for there is no mortality or suffering there; thus, our innate empathetic drive is to see all people find success in life (RSA Animate, minute 4:38). Rifkin’s (2009) central question is whether we can extend empathy to the entire human race (as an extended family), animals, and the earth. He contends that to empathize is to civilize and to civilize is to empathize (RSA Animate, minute 5:40, 6:20). For Rifkin, the social evolution of empathy from forager/gatherers (those who were empathetic solely to blood ties) to theological empathy (Jews for Jews, Christians for Christians, etc.), to nation/state empathy (Germans as extended family, Americans as extended family, loyalties to our own country), asks if it is such a large jump with current technological advances to see the entire human global population as an extended family.

By looking at empathy on a global scale, the questions Rifkin (2009) raises are valuable in assessing the current global stage on which we live. As technology increases in the global community, communication with differing peoples groups has never been so easy, yet conflicting ideologies also have become more transparent. Also, as the world’s population continues to increase, free space diminishes. Previous generations of people had no direct contact with those on the other side of the world, thus the practice of extending empathy was unquestioned; yet, as the 21st century continues, that reality has long since expired.

Providing more specific contexts, Calloway-Thomas (2010) examines global empathy, its significance, meaning, and stages through historical to recent events. She focuses most of her attention on current problems since the 9/11 attacks and examines how empathetic and non-empathetic practices have shaped views about the war on terror through media, immigration, and geopolitical frameworks.

Calloway-Thomas (2010) recognizes the significance empathy plays in a 21st century world where due to “compression of time and space...humans are drawn together spatially and structurally” (p. 4). Calloway-Thomas (2010) elaborates on Depraz’s (2001) four stages of empathy as follows:

1. A passive association of my lived body with your lived body;
2. An imaginative self-transposal in your psychic states;
3. An interpretive understanding of yourself as being alien to me; and,
4. An ethical responsibility toward yourself as a person (enjoying and suffering).

(p. 13)

Calloway-Thomas (2010) contends the meaning of empathy, citing Robert Vischer’s (1873) theory of empathy, is connecting aesthetically to art. Through the act of transference, aesthetic feeling is involuntarily transferred to the listener/viewer and they can now “feel” or “experience” the art.

Empathy and Education

Looking to embed empathy within education, Cooper (2011) cites the importance of empathy with its critical relationship to intrinsic motivation, and a desired impact on

both the micro and macro levels of society. She notes that emotional learning and assessments of its impact on moral development were often neglected in later twentieth century educational thinking, but these topics have become of importance in the 21st century, per technology advancement and permeation. In the beginning stages of empathy, it is imperative for a person to first develop a sense of self, to understanding one's own feelings, before one can truly understand the feelings of others. In addressing the ironic rhetoric of U.K. educational policy makers, who claim education should turn towards a more personalized and pleasurable learning experience in which good citizenship is encouraged, Cooper (2011) exposes the realities of educational institutions as rigid, one-size-fits all lecture-based classes in which funding for the arts is always disappearing. She contends that teaching empathy should not be looked at as sentimental but fundamental, a process of learning how humans interact with and learn from each other. Empathy goes beyond the educational environment into lifelong learning. Cooper (2011) admits empathy is problematic for quantitative evaluation, however, as people display it in different forms and in different frequencies. Due to Cooper's (2011) contributions to deeper understandings of empathy and its contemporary re-popularization, the necessities of empathy-based curriculum assessments are now foundational in providing evidence of student growth.

Specific to the educational environment, Stripling (2012) presents the perspective of a school librarian. In the article "Fostering Empathy: Who Cares?" Stripling (2012) relates how students are inundated daily with information from a global context, citing Twitter feeds of Middle Eastern conflicts, blogs written by teens discussing religious

differences, and so forth. Identifying two different types of empathy, cognitive and emotive, Stripling (2012) describes cognitive empathy as the ability to understand that others think and feel differently than they do. Also, that multiple perspectives can arise from the same context. Emotive empathy, on the other hand, is the result of developing understanding which leads to caring. Stripling (2012) states that empathy helps students recognize differing perspectives, to care, and then evaluate the legitimacy of each perspective. In describing how empathy is the bridge between knowledge and understanding, Stripling (2012) states that students who go beyond fact to internalization without prejudice (thus, practices an act of empathy) are better prepared for a 21st century global society.

Stripling's (2012) examples of live Twitter feeds and current blog postings are great illustrations of the instant access to information students have at their fingertips all day long. As students learn to process and synthesize information, most of which they witness without adult guidance or explanation, it is important to plant seeds of empathy in students so that they may have the tools to understand world affairs with compassion and understanding.

Curriculum

Looking at curriculum implementation, Eisner (1972) defines curriculum as “a sequence of activities that is intentionally developed to provide educational experience for one or more students” (p. 153). Activities, Eisner (1972) elucidates, is central to the understanding of curriculum design and conception in that activities require engaging in

actions: painting, drawing, reading, writing, analyzing, discussion, etc. In analyzing curriculum implementation and student learning outcomes, Eisner (1972) constructs a model consisting of three segments: content specific, student specific, and teacher specific. The first segment, content specific, represents the straightforward outcomes one might expect of curriculum. For example, if the student is in an art class, they learn about art materials and design elements. In the second segment, student specific, Eisner (1972) states students learn based off of their own unique intellectual characteristics. That is, students may learn things that are common to the learning patterns of other students in the class, but they also may absorb new skills or ideas that are specific to them. Students construct knowledge through their own unique background and skill set that is exclusive to exactly that background and skill. Eisner (1972) concedes the nature of assessment towards idiosyncratic outcomes— in art or other places —has neglected to equalize importance with that of what all students receive and take out of the classroom. The third segment, teacher specific, looks at outcomes derived by the teacher serving as model. Curriculum is not found purely through delivered worksheets and dictated words void of tone and inflection. The teacher becomes something to be learned as students work to understand relevance through the teacher’s emotions and beliefs. As students learn how the teacher feels about punctuality, precision, grading, etc. this new knowledge helps students deem what may or may not be important in the classroom.

This idea of initially veiled attitudes can be perceived as a ‘hidden curriculum’ found within the stated classroom curriculum. Purpel and Ryan (1983) define hidden curriculum “as what students learn that is not in the formal curriculum” (p. 271). Martin

(1983) explains a hidden curriculum, like the stated curriculum, is *for* a learner, *at* a time, and *of* a setting. Yet, the hidden curriculum is an abstraction, for it is not the stated learning objectives received by one or all students. The hidden curriculum, however, is not intended to stay concealed from all, for hidden is merely a relation. As Austin is south of Oklahoma City but not south of Mexico City, so a thing can be hidden from one person, but known by another. Apple and King (1983) dictate that hidden curriculums derive from a need that behind favored action towards individual needs is a more powerful set of expectations encompassing the fundamental structure of schooling. Students, like conformed citizens, derive a sense of justice, fairness, and morality from the ways institutions, administrations, and fellow individuals treat them. So too, schools “teach” fair play, authority, justice, etc., in the numerous policies and practices implemented (Purpel & Ryan, 1983). Implicit motives guide overarching aims of curriculum. What is important to one teacher may not be important to another, and thus, is not significant in the classroom environment. If teaching, and in turn curriculum, is to expand the minds of students, hidden curriculums have the ability to help or hinder learning. The transfer of knowledge rests solely on what the teacher finds is important to teach, be it latent or obvious.

As this research study seeks to explore the ways in which TMP affects high school art student thinking relating to global empathy, questions over where/if TMP fits into curriculum must be dissected. One might assess the foundational basis of TMP is found in acquiring and perfecting drawing skills; or, the root purpose of TMP within an art classroom is producing a portrait, thus learning a technical skill. If, however, the

primary purpose of instilling TMP into classrooms is to promote notions of empathy and care, a hidden curriculum of morality might be found. Beyond acquiring technical skill in an art classroom, if the teacher has further inclinations for incorporating TMP, unstated, the possibility of a personal hidden curriculum exists.

As such, if the belief that empathy is a justified element within constructed curriculum, hidden or stated, the attainment of such intangible thinking must be found within transcendence itself. James Macdonald (1983) breaks down the idea of transcending curriculum through the words of Phillip Phenix:

He (Phillip Phenix) posits that by our natures we are drawn toward transcending our present state via our consciousness of temporality. Thus, our impetus for choosing and becoming is not something that need be externally imposed; rather it is a process of helping others see possibilities and helping them to free themselves to go beyond their state of embedded existence. (p. 298)

By showing students the plight of orphaned children around the world, the stated curriculum is presented, the hidden curriculum may be understood, and if internalized, transcendence may occur.

Empathy and Art Education

As this study seeks to address empathy-based curriculum within the art classroom, relevant literature within the field of art education aids in obtaining critical information about current and past theory and practice. In “Within Connections: Empathy, Mirror Neurons, and Art Education,” Jeffers (2009) elucidates how firing mirror neurons construct empathy in the brain. For example, when one sees a paintbrush he or she may sense the motions that attach themselves to the object, swaying back and forth. Jeffers

(2009) applies the idea of empathetic feeling through examples witnessed in an undergraduate pre-service teaching course. Examples include how Molly, a student, became aware of Cezanne and felt a “special connection”, like she “knew what he knew”, as she copied his painting stroke for stroke (Jeffers, 2009, p. 21). Another example is provided of a student giving a moving and vulnerable speech, during which, other students started mirroring the emotion of the speaker, all ending with tears in their eyes. As empathy develops, recognition of the other must occur in order to mirror the emotion or attitude witnessed, and one must mirror the emotion or attitude witnessed to truly link one’s humanity to that of the other.

As mentioned previously, the intention of this study is to determine if students partaking in TMP can engage in empathetic thinking while drawing the assigned portraits. The teacher-based research Jeffers (2009) expounds upon in her article shows connections between how we sense and perceive objects, the objects’ functions, and the meanings derived. In a similar way, this study seeks to understand if the students involved in TMP can develop empathy as they draw details of a child’s face, sensing like Molly, a “special connection.”

By studying modern and postmodern thought within the current framework of art making, both the relational aspect and technical skill of TMP is addressed by Suzi Gablik’s (1991) *The Reenchantment of Art*. Gablik (1991) delves into the ideas of reconstructing a new postmodern art practice that is unlike both traditional modernist ideas (artist as autonomous and estranged from viewer- art for art’s sake) and deconstructive postmodern thought (everything is meaningless and to make meaning, the

idea of stagnation is needed). *The Reenchantment of Art* posits a reconstructive view of participatory-based, ecologically friendly art. Gablik (1991) critiques the “dominator” model used by culture to frame current thinking trends and explains how a more feminine departure is needed in order to bring compassion and humanity back into art practice. This new framework, or the ‘*reenchantment of art*,’ creates a consciousness of interconnectivity. By changing our vision and removing the “frame” that separates the art from the audience, one becomes partnered with the work and art becomes relational. Gablik (1991) states that this type of compassionate art is somewhat suspect in the art world, as the “business of art” plays little part in relational work, nonetheless meaning can be found, not in the art or the viewer alone, but in the relationship built between the two. Gablik’s (1991) arguments for turning art making into a more relational, process-based action aligns with this study’s inquiry into the function of empathy and its ability to impact high school students’ thinking.

In *Art as Experience*, Dewey (1934) articulates the idea that art should not be removed from the life and experience that makes it a living object. By detaching the artist’s experience and context from the art piece it becomes only mere object. Dewey (1934) believes that art is an intensified experience, that the act of making the work and the viewer receiving it, is art itself; art is not just a thing, but an experience. Phillips (2003) in “Nurturing Empathy” quotes Dewey’s (1934) idea that the life of a child, not an academic subject, should be the focus of education. She proceeds to develop the argument that empathy is how one teaches students to care, and that it is through identification and imagination that empathy is created. She argues that modeling and

dialogue are the best methods of fostering empathy in the art classroom. Modeling, the act of teachers showcasing care through their actions and dialogue, while letting children have their own voices heard, creates active participants in learning (Phillips, 2003). This action leads towards imagination and choice that then increases empathy. She also identifies the creation of community as a key concept in the formation of empathy. Though Phillips (2003) asserts that measuring empathy is unattainable, she believes that even in its ethereal nature teaching empathy has self-evident import, likening it to a tool enabling change.

Dewey's (1934) philosophy supports teachers incorporating empathetic practices in art education curriculum. The end result in the creation of an object should not be the mere completion of the object, but should be about the experience and knowledge gained from the creation of the art. So much goes into the construction of a work of art, consciously and subconsciously, that by studying students participating in TMP, this study seeks to examine the extent to which the experience of the act of art making results in the absorption of global empathetic understandings.

Service-Learning

Learning from Dewey's (1938) progressive education philosophy, current service-learning theory adopts the attitude that true education is highly personalized through experiential observation, knowledge, and connective experience (Taylor, 2002). Kielsmeier (2011) recognizes the need to incorporate service-based elements within education as tools to foster empowerment, innovation, and critical thinking skills.

Service-learning looks different from classroom to classroom, yet Kielsmeier (2011)

states:

By giving students opportunities for voice in their own projects, treating them as respected community members with valuable skills to offer, and helping the lessons of school make sense within the context of students' own lives, teachers who use service-learning are employing strategies that increase student engagement and motivation to learn. (p. 3)

No cohesive definition of service-learning is universally accepted; program functions of service-learning differ widely by student population, service activities, and curricular content (Furco 2003; Kraft 1996). The results of service-learning initiatives are highly idiosyncratic, as no two service-learning outcomes are the same (Furco, 2003). Service-learning is not static learning but, by its very nature, dynamic as students contribute to an ever-changing community. Kraft (1996) delineates *service-learning* from *volunteerism* in that service-learning is defined as projects tied to curricular intent, containing academic content, involving student reflection, and including assessment. *Volunteerism*, in turn, is seen as performing a good task or service through one's own free will and without pay, i.e., coaching Little League, and reading to the elderly. The key to separating service-learning from volunteerism is the use of intent in pedagogical environments (Kraft, 1996). In "Service-Learning as Postmodern Art and Pedagogy" Taylor (2002) proposes incorporating the service-learning experience into a postmodern understanding for social change. Russell and Hutzler (2007) expound on Taylor's (2002) postmodern notions stating that service-learning, in the art classroom, brings to the forefront the socially beneficial purposes postmodern art seeks to expose while expanding practice outside classroom walls. By incorporating elements of service into the classroom, students

develop real understandings of content, technique, and attitudes presented in deeper world practice. Taylor (2002) focuses on Paulo Freire's (1970) theory of co-intentional education through reciprocity. In service-learning environments, the teacher does not universally own and dispense knowledge but yields power to learn alongside and from her students. In turn, as students learn and teach others, the service-learner and community-partner work in mutually beneficial ways towards "social justice and personal transformation" (Russell & Hutzel, 2007; Taylor, 2002). This power of reciprocity is further enhanced through reflection, a cornerstone of service-learning practice (Kraft, 1996; Taylor, 2002). Through reflexivity, students and teachers take ownership over actions, constantly altering and revising projects, thus using higher cognitive skills to extend learning beyond the service-learning experience (Kraft, 1996).

As test preparation squeezes already limited school time, Kielsmeier (2011) contends that service-learning with its interdisciplinary, hands on focus has taken a backseat to studying facts. Kielsmeier (2011) encourages afterschool program and youth organization leaders to adopt service-learning approaches to "focus on personal development goals, academic enrichment, or community— and character—building goals" (p. 3). Even if incorporating steady service-learning projects into a curriculum is difficult for teachers within normal school hours, those with access to afterschool programming have an opportunity to extend service-learning initiatives into after hour curriculum.

According to Kraft (1996), research and evaluative studies concerning service-learning, conducted in the 1970s, sought to determine the effects of service on moral and

ego development (Alexander, 1977; Edwards, 1974; Mosher, 1977; Reck, 1978). For example, Edwards (1974) studied the influence of environment as it relates to moral reasoning development. Alexander (1977) investigated if alternative curriculum could change student ego development and prejudice, and Reck (1978) sought to discover if time involved in service-learning activities effected positive moral development. Mosher (1977) concluded that service-learning does enhance moral and ego development when dialogue develops over moral issues raised by the service experiences. While these research study outcomes are mixed, Kraft (1996) implies that service-learning programs may have an influence over the development of moral judgment.

As with the participating research site in this study, service-learning components played a role in the projects presented to the high school students. To maintain eligible status in the participating school's National Art Honor Society, students had to complete a required number of hours dedicated to "art-related community service" (NAHS meeting agenda, 2014) (See Appendix D). It is not the intention of this study, however, to research the effect of service-learning as a whole, but to gauge personalized student thinking through one assignment bent with service-learning underpinnings. As no student assessment was completed, and minimal student reflection (only on supplied questionnaires and interviews) occurred, a full service-learning objective could not be secured if working from Kraft's (1996) definition.

Social Justice

Linking the ideas of Care Theory into implemented practice, social justice art education seeks to address topics that engage students in critical caring. Anderson (2010) cites the theory of social justice as almost always tied to the concept of social equity; specifically, the evenhandedness of mutual respect one feels they deserve. Yet, intrinsically, Anderson (2010) defends that an understanding of social justice lies in recognizing power relationships. Power *inequity*, constructed through economic or social opportunity and superficiality, often concentrates over gender, race, ethnicity, and sexual orientation. Inequity, thus, is found in wavering control of resources allotted to each party (Anderson, 2010). Kaneda and Fischer (2010) elaborate three aspects of social justice: practicing justice towards social and individual needs; recognition that all people groups are fellow humans; and, the creation of social spaces to discuss common suppositions over shared truths. Anderson (2010) states human objectification finds its source in the stereotypes and symbolic paradigms of prosperity and poverty or advantage and marginalization. These misplaced perceptions result in the creation of stereotypes that encourage distance and fear for those who see relationships within the context of *other* rather than seeing fundamental humanness within *us*.

Within the art classroom, however, Anderson (2010) contends artworks and visual culture manifest as vehicles to guide both intellect and emotions towards human understanding facilitating social reconstruction through justice. It falls to the aesthetic to dismantle, expose and deconstruct the aspects of culture that encourage inequity, both social and psychological; that which manipulates and represses (Anderson, 2010). Art

education that tackles social justice issues adopts an instrumentalist, contextualist position where art must transcend the idea of decorative for decorative's sake, towards something much deeper with purpose and meaning behind it. Social justice practice demands a call to arms in art education that necessitates true action. Aspects of discipline-based practice have become dismantled as recent social justice theorists and teachers favor constructing theme-based, content oriented lessons. This instruction focuses on instilling technique that derives from the need to express meaning from outside the classroom, fusing in significance from students' own lives (Anderson, 2010). Similarly, Hafeli and McConaughy (2010) suggest finding classroom strategies that enable students to shape personal insights over topics never before presented as having consequence to their own specific environment. Whether local or global, students have the opportunity to uncover the destructive effects of caricature in visual stereotypes through art education (Ballengee-Morris, Daniel, & Stuhr, 2010; Freedman & Stuhr, 2005). Anderson (2010) expresses how art education develops relationships as people come to understand themselves and others, "...These are relationships that constitute community, not only locally, not only with those who share our immediate interests, but community in the larger sense of understanding our place in the web of all peoples, everywhere" (p. 8).

Social justice art seeks to expose injustice through aesthetic means. The social justice mindset of the art educator must aspire to initially show students the inequity of fellow humans, near or far, enabling caring and empathy to develop if properly cultivated. Social justice finds itself woven through TMP's foundations. In introducing

high school art students to fellow children from around the globe with differing life circumstances, students have a chance to learn about privilege and power while learning basic artistic skills. Thus in ‘gifting’ rendered portraits back to each child, opportunity arises for students to engage in conversation that addresses the privilege they may or may not be accustomed to.

CONCLUSION

By examining the relevant literature regarding Care Theory, global empathy, empathy, service-learning and social justice in the educational setting, a better understanding is acquired for developing a context for this research. As outlined in Chapter Two, the implementation of empathetic practice in the classroom is tiered in the knowledge of care ethics and empathic thought. The collection of diverse publications positioned this research in a context suitable for discussing empathy-based curriculum in the art club or classroom. Chapter Three describes the research methodologies by which this study collected all relevant data. Topics such as research design, data collection overview, and characteristics of the sample are discussed.

Chapter Three: Research Methodology

As a master builder knows which material, design, and technique layers a successful project, so too, the social researcher must discern and apply the correct tools to construct sought after research answers. A researcher must employ the correct procedures while identifying the most successful processes prior to collecting relevant data. If the purpose of research is to gain new knowledge, success can only be achieved by obtaining information once foreign to the researcher. Data collection is essential to any research study and dissemination is only applicable if one has information to analyze. Thus, after evaluating pertinent literature, this research study directed focus towards finding the most plausible data collection method to achieve maximum comprehension of the research question. Accordingly, this study utilized a mixed methodology approach, utilizing both qualitative and quantitative strengths, to proceed with gathering needed information. An introduction to qualitative and quantitative components is discussed within this chapter, highlighting tools such as observations, interviews, and survey design. An overview of participants, ethical treatment of research subjects, and data analysis is also featured.

MIXED METHODS DATA COLLECTION

This research study employed a mixed methodology chosen to examine global empathy levels among 10 participating high school art students. While looking at possible data outcomes, this study chose a mixed-methods approach so a more rounded and complete picture of all data events could be formed (Layder, 2013). Morse and Niehaus (2009) cite justification of mixed-methods application when research calls for

exploration on a macro (e.g., group) and micro (e.g., individual) level. This enables research to be described on both a minute and global scale (Morse & Niehaus, 2009). Within a mixed-methods approach, both qualitative and quantitative data are collected presenting both themes and statistical data. Agreeing with Greene, Caracelli, and Graham (1989), Creswell (1994) cites this integration of methods may have several aims: “triangulating or converging findings, elaborating on results, using one method to inform another, discovering paradox or contradiction, and extending the breadth of the inquiry” (p. 185). Layder (2013) explains employing multiple methods in studying a single problem builds strength, thus triangulates findings. Expounding upon the idea that ‘one method informs the other’, this study utilized qualitative methods such as observation and interviews alongside three quantitative questionnaires. Layder (2013) lays the foundations for mixed-methods importance through an understanding that no method supersedes the other; each method illuminates aspects of micro and macro social reality, their interconnection and influence on the other. Thus, in this study, a mixed-methods approach best answered the research question by enabling the interpretation of multiple avenues into student thinking and action.

Qualitative Approach

To understand both components of mixed-method data collection, an overview of qualitative methods is first defined. Creswell (1994) clarifies how the approach of a qualitative study is linked to the adoption of a qualitative paradigm. Coined by Kuhn (1970), the term *paradigm* refers less to an actual methodology and more to a

philosophical guide in determining questions and finding answers in research (Morgan, Gliner & Harmon, 2006). How a researcher decides to answer the research question at large heavily depends upon their chosen paradigm. These paradigms shape assumptions over social order, scientific conduct, and what constitutes legitimate “proof” (Creswell, 1994; Firestone 1987; Gioia & Pitre, 1990; Kuhn, 1970). In all, paradigms seek to reveal social phenomenon and craft understanding through a specific lens of the researcher’s choice. Qualitative methods, thus, seek to understand a social or human problem by crafting words into a detailed and holistic picture, illuminating intricacies of participant lives within a bounded setting (Creswell, 1994). This *constructivist* notion believes many realities exist (Lincoln & Guba, 1985). A researcher utilizing a constructivist paradigm uses qualitative methods to construct knowledge from interpreting the studied environment. Likewise, as this study took place in a bounded after school, art club setting, constructed knowledge derived from observations and interviews later formulated created themes. Qualitative research is based on critical interpretation; yet, interpretation derives from the individual biases, ethics and opinions of the researcher. As such, these attitudes may color the findings of the research (Creswell, 1994). It may become necessary for the researcher to proclaim self-reflexive measures taken throughout data collection and analysis. Creswell (1994) expounds upon Locke, Spirduso, and Silverman’s (1987) advice in explicitly stating the researcher’s biases, judgments and values within the research report. This openness, Creswell (1994) states, is considered a positive and useful addition to any research study.

For the purpose of full disclosure in researcher bias, I am a graduate student at The University of Texas at Austin and hope to become a high school art teacher upon graduation. The central research question was chosen as a means of understanding if certain assignments affect high school students' thinking, due to my interest in creating lessons that challenge students' notions of the world around them. I had no previous connection or contact with The Memory Project before starting this research study and have no continuing relationship that may cloud the findings of this study. A fuller, more complete unpacking of personal and professional motivations for the conducting of this study can be found in Chapter One.

As a qualitative study focuses on intricate and specific questions, concerns over external validity in transferability arise. It is not the intent of a qualitative study to become generalized, but to form a unique analysis of events (Creswell, 1994; Merriam 1988). Barnes et. al (1994) states it is up to the reader of any research study to transfer themes discovered to their own environment. As this study is specific to one high school art club population, varying elements witnessed through one's own experience must lend to transferability in personal, unique ways. The use of qualitative methods enables the researcher to purposefully apply a sampling strategy that chooses participants that will best answer the research question. Unlike quantitative methods, qualitative research makes no attempt to randomize its data collection pool (Creswell, 1994). It is through this specialized selection of participants that transferability, not generalizability, is encouraged as emergent themes appear. It is the goal of this research that educators may glean relevant insight into global empathetic thought among high school art students.

For the purposes of answering the central research question, this study utilized a case study approach to data gathering. Creswell (1994), while acknowledging Merriam (1988) and Yin's (1989) predeceasing ideas, lays the foundation of a general case study as follows:

Case studies, in which the researcher explores a single entity or phenomenon ("the case") bounded by time and activity (a program, event, process, institution or social group) and collects detailed information by using a variety of data collection procedures during a sustained period of time. (p. 12)

Specifying intent, the adoption of an *interpretive* case study helped frame and examine underlying theoretical assumptions prior to data collection. As stated in Chapter One, this research study questions whether high school art students' levels of global empathy increased as a factor of participating in The Memory Project (TMP). Merriam (1998) defines the role of interpretive research as gathering "as much information about the problem as possible with the intent of analyzing, interpreting, or theorizing about the phenomenon" (p. 38). Like descriptive case studies, interpretive studies contain rich, thick descriptions yet go beyond merely describing a situation and/or results to suggesting connections between variables or constructing theory (Merriam, 1998).

Observations

While the qualitative toolkit may utilize many differing tools for data collection, this research study utilized observation and interviews as the main qualitative collection methods. Layder (2013) illustrates in observational practices the need to remove oneself from the social environment of study while attempting to see and hear the actuality of social behavior. Through observational practice, the researcher attempts to comprehend

social patterns and human behaviors valued as relevant data through subsequently constructed themes. Practically, a type of ‘shadowing’ of individuals or groups must first be engaged where the researcher gains accesses to witness routine events. During observational times at the art club, a ‘direct observation’ approach was utilized. Layder (2013) differentiates *participant observation* from *direct observation* by the role of the observer. In direct observation, the researcher is less likely to ‘become like’ or ‘participate in’ the observed activities, like participant observation. Although, the researcher must become close enough to understand and make sense of the observed peoples or phenomenon, he or she tries to maintain a level of detachment. In direct observation, the researcher does not have to misdirect observed participants about the research interests, nor conceal his or her identity. Also, it is not the goal of direct observation to quantify or catalogue social behavior into mathematical precision, but to interpret and understand observations in a larger life context (Layder, 2013). Directed observation does not limit its scope with predetermined ideas over what is or should be constituted as proof or evidence. It enables the researcher to judge what events and behaviors are relevant in solving the central research question.

When partaking in observational practice, Creswell (1994) suggests implementing a protocol, or form, for recording observed actions. This study deemed appropriate to take all field notes in one notebook and chose not to audio or video record observations. By drawing a line down the middle of the paper, descriptive and reflective notes were made simultaneously in the field (See Appendix E). As defined by Creswell (1994), descriptive notes are the physical representation of what the researcher observed: a mirror

image of physical space, reconstructed conversations, descriptions of participants and activities. Conversely, reflective notes, record the researcher's personal thoughts, feelings, problems, and speculations. According to Layder (2013), the researcher must rely on his or her independent account of events, not simply trust how people dictate their actions, which may be biased or exaggerated. Yet, he also suggests reflecting on how one's own involvement may sway the observed environment. The importance of reflexivity while engaged in fieldwork is key when analyzing observed attitudes and actions. Four observational dates were chosen throughout the Fall 2014 semester that correlated with both the art club's meeting dates, and the specific dates participants working on TMP portraits were encouraged to attend. This number of observation dates was chosen based on the nature of the art club's meeting schedule and the take-home nature of TMP portrait project. Dates observed consisted of students receiving initial information about TMP, distribution of TMP portraits and pre-questionnaire, collection of TMP portraits and distribution of post-questionnaire, and concluding interviews.

Interviews

As observations act as a check, so too, do they act to supplement prior or subsequent interviews (Layder, 2013). Babbie (2011) enacts a wide-angled approach to qualitative interviews by encouraging purpose through conversation. The interviewer sets forth a general direction for conversation while following leads the respondents raise. Contrary to detached observation, Layder (2013) suggests entering into interviews through genuine dialogue "to find out what they reckon they are doing, how they feel

about it, and why they are doing it” (p. 82). Again, as in directed observational practice, this study conducted a directed interview approach as described by Layder (2013).

Directed interviews have much in common with ‘in-depth’ or ‘semi-structured’ interviews (Bryman, 2008; Denscombe, 2007; Layder, 2013; Robson, 2007). Like the ‘semi-structured’ format, directed interviews provide leeway in question layout.

Questions may arise out of conversational exchange, rather than relying only on a pre-determined set of questions employed in structured interviews. Yet questions, while not standardized or inflexible, should be directed at solving the problem of the research question. This distinction, Layder (2013) expounds, is what separates directed interviews from that of similar interview strategies. The idea that directed interviews are formed and motivated by the ‘problem-focus’ of the research question, specifically, asking broad questions to extract answers. Thus, it becomes the goal of the interviewer to elicit relevant information that may shed new light on the research question.

In seeking to answer the central research question of this study more fully, three participating students and the instructing teacher were interviewed. Conducted interviews took place one month after participating students finished their TMP portrait. Through a face-to-face appeal immediately after the completion of the post-questionnaire, I asked all ten participating students for volunteers to be interviewed. Interviewees were chosen based on a convenience sampling strategy by visible enthusiasm and availability during the selected interview date. Three out of ten students volunteered for a group interview that lasted approximately 10 minutes total. I posed four open-ended questions in a conversational format to the group of volunteer students in an adjoining classroom to that

of the art club. These questions were a starting point for developing conversations pointed at answering the research question at hand. Since TMP took place in an afterschool art club setting, constant attendance is not compulsory, thus reducing the number of students willing to return to be interviewed, as their TMP portrait was already finished. The only incentive presented to students was the ability to choose their own pseudonym. Likewise, I conducted the teacher interview during the same day as the student interviews. The teacher interview, conducted in the classroom of the art club, was roughly 10 minutes long with four open-ended conversational questions posed to the teacher. Student posed conversational questions and teacher posed questions were different (See Appendix F). An audio recording device was utilized to record both the group student interview and the teacher interview.

Documents

Apart from observations and interviews, documents may offer a different insight into uncovering specific aspects of the research question. Creswell (1994) states documents provide the researcher access to the language and words of the studied population. If documents were produced before the researcher had access and influence over the research population, documents may be unbiased in attitude and language. Documents also grant the researcher insight into a thoughtful and premeditated attention to the creation of text (Creswell, 1994). For the benefit of this study, I acquired a Microsoft PowerPoint presentation, created and presented by a student officer of the art club, to better understand the information participants were given prior to signing up for

their TMP portrait. This presentation was the only informational document presented, both auditory and visual, to interested students, as the teacher only briefly addressed the upcoming option of signing up for TMP. As TMP has been conducted in the participating art club for multiple, sequential semesters, it was presented as something students might already be aware of and interested in pursuing. Analysis of this document is addressed in Chapter Four.

Participants

Since the research question is bounded by such specificity regarding germane research subjects, participants were strategically chosen based on their involvement in TMP. Layder (2013) constitutes the need for purposive sampling when the focus of interest is placed on an exact case, event or controlled group. Purposive sampling is also helpful when collecting both qualitative and quantitative data, as the combination sometimes calls for flexibility in design and sampling plans (Layder, 2013). With this in mind, I set out to find participating teachers who would grant access to their classroom during their TMP lesson. The director of TMP aided in the search of Texas teachers and sent emails to those teachers who regularly participated in TMP around the Austin, Texas metro area, since I attended school in the area. After months of trying to secure a school/schools to conduct research at and extending the offer to other sections of the state, I secured the permission of the high school art club studied in this research. The school, while a couple of hours away, provided easy access and convince in traveling multiple times for data collection purposes.

Active participants of the art club are members of their high school's National Art Honor Society (NAHS). The requirements for active members in the NAHS at the participating location are as follows (See Appendix D):

- Participation in at least one project per semester
- Serve a MINIMUM of 15 hours of art-related community service, 8 to be completed before the last day of school in December
- Attend at least 9 meetings per year
- Grade in art class is B or higher, passing all classes. (NAHS meeting agenda, 2014)

Art club meetings were conducted the 1st and 3rd Tuesday of every month for an hour and a half immediately following the end of the scheduled school day. Members were presented with nine different art/service projects to complete during the Fall 2014 semester, with TMP as one option. Ten members engaged in TMP assignment out of forty active student members present at art club meetings. Each member was an enrolled high school student with ages ranging from 14-18. One male and nine female students made up the data collection pool for this research study. The participating teacher, an art teacher at the high school, explained that the art club had engaged in TMP for at least the past five years. According to the participating teacher, TMP is well suited for the art club students, as the club strives to “create a spirit of volunteerism and community service” while incorporating art (personal communication, December 4, 2014).

Ethical Treatment of Subjects

Following guidelines established by The University of Texas at Austin's Institutional Review Board (IRB), this research study sought to uphold ethical practices while collecting data from human subjects. Nichols-Casebolt (2012) cites, "ethically responsible research requires adequate protection of participants in the research we conduct" (p. 73). IRB, the local board comprised for overseeing research at The University of Texas at Austin (UT), is charged with determining whether proposed research meets ethical standards established by federal regulations and the Belmont Principles. IRB members include researchers, non-researchers and members of the community not affiliated with UT. This encompassing membership group is to ensure all perspectives are accounted for from scientific expertise to lay members of the community (Nichols-Casebolt, 2012). Federal regulation requires IRB approval for human-subject research when obtaining: 1) data by interaction or intervention, or, 2) personal identifiable data. This research study was approved and classified exempt by IRB. Contrary to its name, exempt review is not completely excused from some level of IRB approval. This category includes very low risk studies that are exempt from informed consent review and continuing IRB overview (Nichols-Casebolt, 2012). However, even as no formal consent document is needed for exempt research, the principle "respect for persons" does compel the ethically trained researcher to inform subjects they are participating in a research project and that their participation is voluntary (Nichols-Casebolt, 2012). As this research examined children under the age of 18, each participating high school student was asked to provide assent, as was parental consent

asked for each student (See Appendix G). Both forms provided, in plain language, what would be asked of the participant in the research study and notification that participation was voluntary and that participants could withdraw at any time with no penalty to future relations with The University of Texas at Austin. Participating students received notice that all identifiable markers of their involvement in the study would be changed. Lapan, Quartaroli, and Riemer (2012) ground the notion of *masking* participant identities by renaming participants through the use of pseudonyms. Correspondingly, pseudonyms were used to replace real names of students and the specific high school name and location have also been kept confidential.

Quantitative Approach

As qualitative methods paint pictures constructed from words, quantitative methods look to illustrate data through numbers and measurements. Creswell (1994) defines quantitative study through the alignment of a quantitative paradigm. This paradigm, termed *traditional*, *positivist*, or *empiricist* comes from a scientific tradition established by such notables as Newton, Comte, Locke, and Durkheim (Creswell, 1994; Smith, 1983). Quantitative methods enable inquiry into social phenomenon or problems, through the testing, measuring, and analyzing of statistical data. As data is collected and tested, researchers seek to understand if predictive hypotheses of the tested theory hold true (Creswell, 1994).

Survey Instrument

For the purpose of collecting measurable data, three questionnaires were administered to participating high school students during observational periods at the art club. Creswell (1994) and Babbie (2011) cite the importance of survey collection in generalizing from a sample to a population deducting inferences about attitudes, behaviors and distinctions. Survey research may include the use of questionnaires - an instrument devised to extract information from participants useful for analysis (Babbie, 2011). While the dispensation of questionnaires is sometimes perceived as exclusive to quantitative research, Babbie (2011) explains the multifunction of the questionnaire. Such applications may be found in field research, experimental environments and other data collection activities, both quantitatively and qualitatively. Layder (2013) describes components of a questionnaire as:

...devised and designed and then sent out to individuals to self-complete or to fill in during a face-to-face or telephone interview. The questionnaire itself consists of direct questions - or statements - to which the individual responds by choosing from a fixed set of alternatives (such as 'agree', 'disagree', or 'don't know'). To facilitate the process of turning these responses into numeric data, the researcher codes answers in terms of categories decided in advance. (p. 100)

In questionnaire design, the researcher has two options. Creating a questionnaire that employs open-ended questions enables the respondent to provide his or her own answer to the questions at hand. This design produces greater freedom and yields a wider breadth of answers. A close-ended question format asks the respondent to select an answer from a pre-chosen list provided by the researcher. Close-ended questions offer greater compartmentalization of answers that enable the researcher an easier and more

streamlined analysis of data (Babbie, 2011). For the purpose of this study, a close-ended questionnaire format was selected in order to more easily gauge student attitudes towards global empathy. However, one open-ended question was provided at the end of the second survey: “In what ways does The Memory Project portrait assignment change your thinking about people in another country or culture different from your own?” (See Appendix B). This question was asked in order to assess a more individualistic response. Layder (2013) encourages the recognition of appropriate wording in questionnaire design, yet believes common sense the best method to achieve maximum clarity in wording. Each questionnaire for this study was pretested in full to six people of various ages to help gauge if wording and meaning was easily understood.

Contrary to its name, a questionnaire tends to present as many statements to answer as it does questions. This use of statement questioning helps researchers determine the degree unto which respondents hold a particular attitude or viewpoint (Babbie, 2011). Formalized by Rensis Likert, the Likert scale utilizes a close-ended question format in which respondents are asked to identify with strongly agree, agree, neutral, disagree, and strongly disagree to provided statements.

Modified from Bachen, Hernández-Ramos, and Raphael’s (2012) study of empathy through simulation gaming, three instruments were adapted to help quantify and collect data for this research study. Bachen et al. (2012) studied three California high school classrooms using a simulation game, REAL LIVES, to distinguish if global empathy could be fostered in students by playing a simulation in which they take on characters racially and ethnically different than themselves. The ‘Global Empathy Scale’

used by the researchers was derived from Wang et al.'s (2003) ethnocultural empathy scale. Bachen et al.'s (2012) adapted scale consisted of 11 items measuring students' self-reported awareness of global 'others' social and political rights, feeling connected to those around the world, and motivation to speak up for change or equal rights when discrimination or inequality affects the lives of global others (See Appendix H). Bachen et al. (2012) gave pre, post and follow-up surveys to the classrooms, all with slightly varying questions.

Questions developed for this research instrument were drawn from Bachen's (2012) study. The longitudinal timeline and questionnaire description are as follows:

- Student participants were presented the first questionnaire (or pre-questionnaire) prior to beginning TMP portrait assignment at the second art club meeting of the Fall 2014 semester. The front side of the questionnaire collected demographic information along with self-described art experience, travel history and media exposure; the backside consisted of eleven questions adopted from Bachen et al. (2012) related to the concept of global empathy. Two additional questions, specifically created for this study, sought responses over art and global issues. (See Appendix A).
- Roughly seven weeks after the pre-questionnaire was completed, student participants completed the second questionnaire. This *post-questionnaire* was presented as the students turned in their finished Memory Project portrait. The post-questionnaire contained eleven of the same questions included on the pre-questionnaire with two additional questions designed specifically to address TMP.

One open-ended question was added at the end of the post-questionnaire to better understand high school student's understanding of empathy towards distant strangers (See Appendix B).

- Three volunteer student participants completed the final questionnaire, or *follow-up questionnaire*, approximately four weeks after the post-questionnaire. Data from the final questionnaire was compared to post-questionnaire data to determine whether levels of student global empathy experienced any significant increase, decrease, or remained unchanged. The follow-up questionnaire was designed in a two-part format to try to determine whether students were interested in learning, were committed to, and wished to help countries and/or social institutions like orphanages. The first section, adapted from Bachen et al. (2012), contained ten hypothetical newspaper headlines, five headlines related to the global scope of the assignment and five irrelevant or domestic issue headlines. The second section comprised ten possible topics students could choose from to write a hypothetical two-page paper, half relevant to global empathy/issues and half irrelevant. All headlines were generated for the purpose of this research study. Due to time limitations and availability, only the three volunteer students who were interviewed completed the follow-up questionnaire (See Appendix C).
- The researcher administered each questionnaire in a group interview format, face-to-face with each respondent and took approximately no more than 15 minutes for each student to complete.

DATA ANALYSIS

Once relevant collected data was secured, a data analysis process occurred to make sense of words, images, papers, audio recordings, and questionnaires. As each methodological approach offers its own specific outcomes, each end product calls for differentiated analysis. Creswell (1994) encourages an open-minded approach to data analysis. The researcher must become at ease with the development of categories finding comparisons and contrasts littered throughout the data. Also, the researcher must approach the data open to the possibilities that alternative evidence to the stated theory is present in the data. Thomas (2003) supports an inductive approach to sorting through and analyzing qualitative data. Inductive methods constitute a personalized insight into collected data resulting in unique themes and results crafted from the researcher's own experiences. Specifically, it is the examination and categorization of data into topics relevant to the researcher. In process, Layder (2013) contends the researcher must enter into a process of "reflection" whereby the researcher works to figure out how the data adds to an explanation of the research question. Contrarily, Creswell (1994) explains deductive analysis looks to quantify data in relation to proving or disproving a pre-stated theory. In short, inductive methods seek to *develop* a research question where deductive methods *test* it.

Coding

This study collected and coded observational notes, collected questionnaires, and recorded audio interviews. Coding, a process of organizing and understanding collected data sets, was completed in order to analyze findings. According to Babbie (2011), coding “is the process of transforming raw data into a standardized form...coding in content and analysis involves the logic of conceptualization and operationalization” (p. 361). Qualitative coding may take form through reading and reviewing handwritten observational notes, transcriptions of recorded interviews, documents, and published articles (Layder, 2013). The researcher must first initiate a wide-angled view to find which pieces of data are most relevant. That is, focus should be directed equally between the research question, data, and wider contextual factors (Layder, 2013). The process of in-vivo coding was applied in organizing collected data for this research study. In-vivo coding is the method of creating codes directly pulled from data sets. In-vivo codes are not pre-determined and are created from words or phrases found in interviews, observational notes, and documents (Benaquisto, 2008). To practically apply in-vivo coding practices, the chosen text/idea was underlined, highlighted and/or specially marked. According to Layder (2013), the way in which the researcher chooses to address the specific text should signify its relevance to the created code. Thus, the code should be easily referenced with a clearly marked category for future use. Based on perceived patterns within the text, three codes emerged. This study chose to color code each emergent code/theme and physically place color markings on each transcript of interview text, analysis of short answer response, and questionnaire questions that matched the

elected code. Analysis of themes is discussed in Chapter Four. Two computer software programs, Microsoft Excel and Adobe Illustrator, were used to formulate emergent themes into charts and percentages. Also, Wordle, a computer generated tool for mapping distinguished words, was utilized in discovering prominent words in student short answer responses.

Validity

Validity, both internal and external, must measure the value and truth interwoven within the creation of a study. Thus, the researcher must set a goal of continually crosschecking data to enhance validation. Merriam (1998) specifies internal validity as the process of questioning how the research matches reality. Do the findings discovered capture the perceived reality? As mixed-methods research constitutes a multifaceted, holistic view of actuality, internal validity must be utilized to quench a purely constructivist reality where interpretation is perceived solely through the mind of the researcher. Merriam (1998) cites six strategies to enhance internal validity:

1. Triangulation
2. Member Checks
3. Long-term observation
4. Peer examination
5. Participatory or collaborative modes of research
6. Researcher biases (pp. 204-205)

As previously mentioned, triangulation's basic assumptions are met through a mixed-method approach. In creating a dense web of data through multiple collection strategies (observations, interviews, document, questionnaires), the researcher builds stronger explanations based on thorough evidence. The researcher must intermesh each collection tool in a process of data crosschecking, thus validating findings through multiple angles (Layder, 2013). Triangulation was used in this research study through the comparisons of observations, interviews, and questionnaires. It was the goal of this research study to fully flesh out each data collection tool, comparing emergent themes across methods. The function of triangulation helped ground the analysis within a multifaceted perspective, ensuring a one-sided representation was eliminated. For the purposes of this research study, a member check was not preformed. Merriam (1998) defines member check as the process of tentatively analyzing collected data, upon which one returns the interpretation back to the people/person from which the data was derived to check for plausibility. Due to time and the anonymity of the study, a member check was deemed unnecessary. Long-term observation was held at bay due to the nature and time length of the assignment. Peer examination consisted of conversations with fellow peers and graduate committee members over emerging findings and the validity of perceived themes. Lastly, Merriam (1998) details participatory or collaborative modes of research as enabling participants to engage in all aspects of the study. This includes incorporating participants from conceptualization to writing reports. This research study chose not to include participatory collaboration, as directed observation and interviews became the selected means of qualitative data collection.

Conversely, external validity refers to how easily findings of a study can be utilized in other situations. Specifically, can results be generalized? Merriam (1998) points out two differing viewpoints over possible generalization in a qualitative study. First, one assumes a study cannot be generalized, and second, one attempts to strengthen their study by using standard sampling techniques to treat data quantitatively. Merriam (1998) defines four working senses to filter external validity through: working, hypothesis, concrete universals, naturalistic generalization, and user generalization. This study chose to address external validation through a user generalization format. This approach leaves responsibility of application to the reader in applying the information to his or her life and environment. Termed by Firestone (1993) *case-to-case transfer*, the reader must ask what in the study is applicable to their situation and what is not. As this study is specific to one location, time, and set of participants, I leave it to the reader to transfer relevant information to their own classrooms.

CONCLUSION

This research study sought to examine a particular question bounded by very specific time and place criteria. The application of a mixed methodology approach greatly increased the types of data this study was able to collect in a fixed time frame. By understanding the components of both qualitative and quantitative collection methods, Chapter Three positioned the collected data in a context fit to move forward towards analysis. After looking at data analysis tools within this chapter, Chapter Four addresses the results of the data analysis process.

Chapter Four: Analysis of Findings

Chapter Four presents the results of the collected data, as well as an analysis of the findings. This study seeks to gauge if a specific assignment can increase a high school student's understanding of empathy towards distant strangers. This chapter includes a discussion of the following: data collection overview, demographic characteristics of the sample, quantitative and qualitative data analysis, and an examination of three themes that emerged from the findings of this study: perceived privilege, cultural perception, and personal connection. Each theme is organized to include a discussion of relevant data drawn from the questionnaire data, short answer data, student interviews, and the participating teacher interview.

DATA COLLECTION OVERVIEW

Participating students were introduced to TMP on the second art club meeting of the Fall 2014 semester. The art club, while sponsored by the participating teacher, was largely student run and led during each meeting. Club officers presented information to fellow students over what projects were slated to begin and end. In this fashion, 35 students were introduced to TMP through a PowerPoint presentation delivered by an art club officer. It is to be noted that while this student gave an overview of TMP, he did not participate in the project himself. A brief fifteen-minute PowerPoint was presented to students in the dimmed classroom. Slides included the purported purpose, origin, and overview of TMP logistics. Later slides contained pictures of partner children receiving

their newly drawn TMP portraits. Lastly, students watched a video pulled from TMP website. The video's footage revealed the distribution of portraits to Nicaraguan orphans; some, the very children drawn by the participating art club the previous year. Several art club students turned to their neighbors exclaiming that was the child they once drew. The presenter then gave students the TMP website, encouraging students to do more research of their own. In all, most students seemed interested in the presentation and video throughout the presentation.

Due to the art club schedule, students signed up to participate in TMP two weeks prior to the PowerPoint presentation. Therefore, while 35 students witnessed the presentation during the second art club meeting, only 10 students were eligible to participate. Consent forms, per IRB regulation, had to be administered to students who showed initial interest during the first art club meeting, requesting parental and personal consent to participate. Only students who had returned individual and parental consent forms during the second meeting could then participate in TMP, according to the participating teacher's rules. I believe if both the PowerPoint presentation and distribution of consent forms had happened on the same day, more students would have participated in the project. After viewing the PowerPoint, students who had returned their consent forms were administered the Pre-Q and chose a portrait to draw over the next seven weeks.

CHARACTERISTICS OF THE SAMPLE

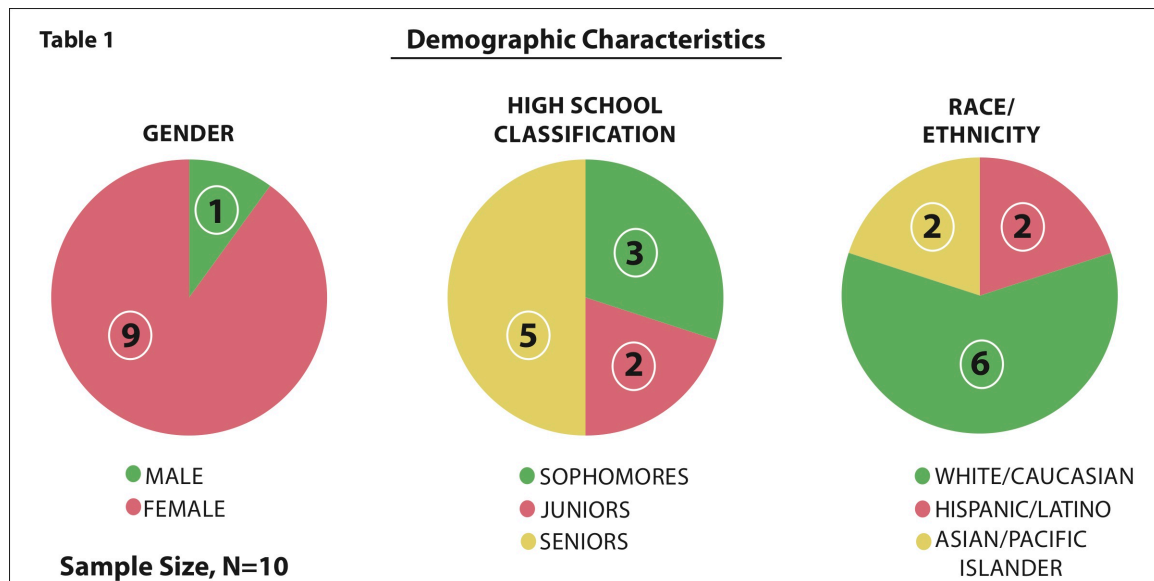


Table 1: Participating Student Inherent Demographic Info

The sample size for this study is ten students (N=10). The demographic characteristics included in this study attempt to paint a holistic picture of the student participant sample. Table 1 illustrates inherent demographic information for each individual participant. Demographic results show that females comprised the largest respondent category making up 90% (9/10) of the total number of student respondents. Students classified themselves as high school *sophomores* (3), *juniors* (2), and *seniors* (5).

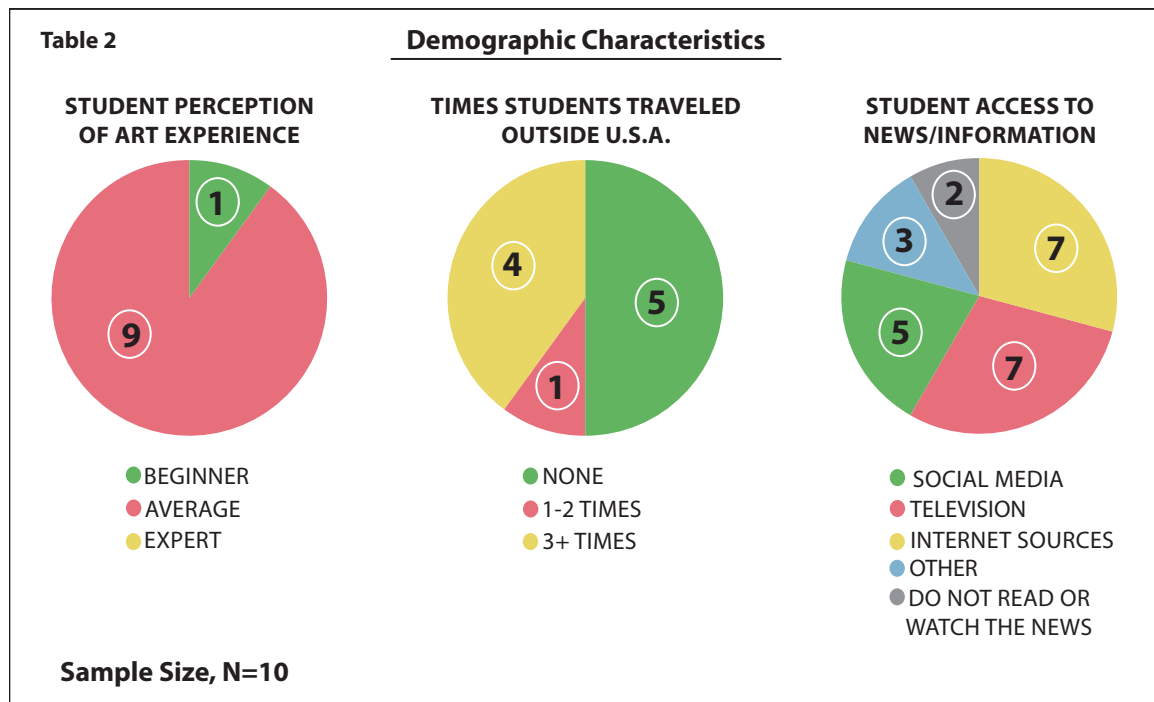


Table 2: Participating Student Exogenous Demographic Info

Along with gender, age, and race/ethnicity, this study also asked students to rate their level of art expertise, their experience with foreign travel, and their media exposure (Table 2). These questions were designed to help understand how exogenous demographic characteristics influence perceptions. Students were instructed to ‘circle the best answer’ for all demographic questions except one. This question, “Student access to news/information,” allowed students to circle any or all available options that personally applied.

The majority of students (9/10) rated their perception of art expertise as *Average*, while the one remaining student rated their perception of art expertise as *Beginner*. No

students chose the option *Expert*. Since 7/10 students are classified juniors and seniors, perhaps a self-proclamation of *average* could be transcribed as walking a tight rope between Art I skills and knowledge, and that of mastering AP art content. The sample student population split in response to foreign travel. Five students reported no foreign travel while the other five reported traveling abroad at least once. Several western European countries, various Caribbean islands, Mexico, Guatemala, Canada, China, and Japan were listed as travel destinations. Finally, results indicated students acquired a majority of their news information from the Internet, television, and social media outlets. Seven out of ten students chose either/or both the Internet and television outlets as news sources with five responses indicating obtainment of news from social media platforms. Two students indicated they did not read or watch the news. Results would indicate students who do read and watch the news do so from a computer, tablet or phone device.

QUANTITATIVE DATA ANALYSIS

Using quantitative data to answer the central research question of this study, I compared student answers from the pre-questionnaire (Pre-Q; presented before the students began their TMP portrait, see Appendix A) to each post-questionnaire answer (Post-Q; completed after portraits were finished, see Appendix B). As stated in Chapter Three, both questionnaires contained eleven identical questions in order to compare if student levels of global empathy increased after participating in TMP. Question placement, however, was randomized from the pre to post questionnaire to control for muscle memory responses. To compare exact questions side by side, I created a new

chart placing each specific question from the Pre-Q to its match on the Post-Q creating a new question order (Table 3). This new chart enabled side-by-side question comparison.

Table 3			
Pre-Q	Post-Q	New Question #	QUESTION
1	1	1	I am aware of how the political and social rights of people in other...
4	3	2	It is easy for me to understand what it would feel like to be a person...
5	4	3	I can relate to the frustration that some people of different countries...
6	5	4	I feel motivated to help promote changes that improve people's living...
7	2	5	I am likely to participate in events that promote equal rights...
8	6	6	I feel supportive of those in other countries who may experience...
9	12	7	I can see myself taking action (e.g., signing a petition or sending money)...
10	9	8	I share the anger of those in other countries who face injustice...
11	11	9	I feel that being actively involved in global or international issues...
12	8	10	My art class challenges me to think beyond my common surroundings...
13	13	11	I believe art has the ability to make people critically think about....

Table 3: New Question Order of Combined Pre, Post-Questionnaire

To compare the changes in scores from the Pre-Q to Post-Q questionnaires, the mean of student responses was compared. A numerical value was assigned to each corresponding Likert Scale option. For example, 5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree, 1 = strongly disagree. Thus, a higher mean score indicates a higher level of agreement and a lower mean score reflects a level of disagreement. This comparison process enabled easy legibility in recognizing increases and decreases of student responses.

Table 4 COMPARISON OF PRE AND POST QUESTIONNAIRE RESPONSES											
ID #	Pre-Q-1	Post-Q-1	Pre-Q-2	Post-Q-2	Pre-Q-3	Post-Q-3	Pre-Q-4	Post-Q-4	Pre-Q-5	Post-Q-5	
1	4	4	2	4	2	5	4	5	3	4	
2	4	5	2	3	3	2	4	4	3	3	
3	4	5	3	3	4	4	5	4	4	4	
4	5	5	4	3	3	4	5	5	3	4	
5	5	4	2	4	4	1	3	5	3	3	
6	5	5	1	3	5	3	5	4	5	3	
7	5	5	4	2	2	2	5	4	5	3	
8	5	5	4	2	3	5	4	5	5	5	
9	5	5	2	2	3	5	5	4	4	3	
10	4	4	3	4	3	4	5	5	4	4	
11	4.60	4.70	2.70	3.00	3.20	3.50	4.50	4.50	3.90	3.60	
Pre-Q-6	Post-Q-6	Pre-Q-7	Post-Q-7	Pre-Q-8	Post-Q-8	Pre-Q-9	Post-Q-9	Pre-Q-10	Post-Q-10	Pre-Q-11	Post-Q-11
3	4	2	3	2	3	3	4	4	4	3	5
3	5	2	4	2	5	3	3	4	3	3	3
3	4	4	-	3	4	3	3	4	3	4	5
5	4	4	5	5	4	5	4	2	4	4	5
5	5	5	3	4	3	4	2	4	2	5	5
5	4	5	2	5	3	5	3	3	3	5	3
5	4	4	4	4	3	4	5	3	5	3	4
5	5	4	5	3	5	3	5	5	5	5	5
3	4	3	4	2	4	3	4	4	4	4	5
3	4	3	5	3	3	2	4	4	4	3	4
4.00	4.30	3.60	3.89	3.30	3.70	3.50	3.70	3.90	3.70	3.90	4.40

Table 4: Comparison of Pre, Post Questionnaire Responses

In addition to the questions listed above, four questions created specifically for this study were not common to both questionnaires. On the Pre-Q, questions 2 and 3 are not included on the Post-Q, and questions 7 and 10 on the Post-Q are not included on the Pre-Q:

2. "I am aware that people in other countries can have their freedoms or rights taken away." (Pre-Q)
3. "I am aware of the political, social, and economic barriers that lead to discrimination of people in other countries." (Pre-Q)
7. "The Memory Project assignment made me interested in issues beyond what I was previously concerned with." (Post-Q)
10. "I felt a personal connection to the child I was drawing." (Post-Q)

These four questions, along with all others, are included in the following discussion of the three emergent themes: reflections over perceived privilege, awakening of cultural perceptions, and perceived personal connection towards the drawn child.

Perceived Privilege

Questionnaire Data

Representing the theme of Perceived Privilege, Table 5 compares the results of questions 1, 2, 3, 4, and 7.

PERCEIVED PRIVILEGE									
Pre-Q-1	Post-Q-1	Pre-Q-2	Post-Q-2	Pre-Q-3	Post-Q-3	Pre-Q-4	Post-Q-4	Pre-Q-7	Post-Q-7
4	4	2	4	2	5	4	5	2	3
4	5	2	3	3	2	4	4	2	4
4	5	3	3	4	4	5	4	4	-
5	5	4	3	3	4	5	5	4	5
5	4	2	4	4	1	3	5	5	3
5	5	1	3	5	3	5	4	5	2
5	5	4	2	2	2	5	4	4	4
5	5	4	2	3	5	4	5	4	5
5	5	2	2	3	5	5	4	3	4
4	4	3	4	3	4	5	5	3	5
4.60	4.70	2.70	3.00	3.20	3.50	4.50	4.50	3.60	3.89

Table 5: Perceived Privilege

Question 1, exhibits the highest mean score across all Pre-Q and Post-Q results and shows an increase of mean score of 0.10 from 4.60 to 4.70. The question, “I am aware of how the political and social rights (e.g., ethnic, racial or gender) of people in other countries can be quite different from my own” exhibits strong student agreement. Conversely, the mean score for question 2, “It is easy for me to understand what it would

feel like to be a person living in a different country than my own,” on the pre-questionnaire was 2.70 (between “disagree” and “neutral”), and 3.00 on the post-questionnaire (“neutral”) indicating that on average, students in this study increased 0.30 on this question, reflecting a slight increase, though still a relatively neutral understanding of persons living in a different country. It should be noted this question has the lowest mean score of the comparable 11 questions. Question 3: “I can relate to the frustration that some people of different countries feel about having fewer opportunities...” reveals a mean increase of 0.30. Question 4: “I feel motivated to help promote changes that improve people’s living conditions in different parts of the world” is the only question to remain constant from Pre-Q to Post-Q with a relatively high mean of 4.50 (between “agree” and “strongly agree”). This question yielded the second highest overall mean score. Question 7: “I can see myself taking action...to help those in a different country” increased from 3.60 to 3.89. Thus, while feeling motivated to help appears high, there may be a slight reluctance towards taking direct action.

Short Answer Data

In order to capture the personal and confidential thoughts, opinions, and perceptions of each student participant, the final question of the Post-Q asked students to answer the following open-ended question: “In what ways does The Memory Project portrait assignment change your thinking about people in another country or culture different from your own?” The intent of this question challenges the student to describe his or her own thinking towards persons/people/population groups they perceive to be

different from them. Student responses expressed an awareness of perceived privilege.

Various students commented:

- “I realize that there are other kids in other countries who are not as lucky as the kids in America, including myself.”
- “The Memory Project helped me to realize the amount of children in the world who are not as fortunate as I am. I often take photo albums and keepsakes for granted. I realized how lucky I am to have those things.”
- “It showed me that not everyone in the world has the same luxuries that I do, and I need to appreciate the simplest of objects such as a photo.”
- “It also helped me appreciate what I have.”
- “The Memory Project has made me grateful for what I have here in the United States.” (personal communication, November 2, 2014)

To better understand student thinking through their short answer feedback, all responses were entered into a Wordle template. Created by Jonathan Feinberg (2013), Wordle uses a hierarchy of scale to delineate commonly used words. The more times a word appears within a given text, the larger it appears on the generated Wordle document. Table 6 illustrates the results of student short answer responses:

It's very important because you always get to come back and see the big smiles on the kids' faces and how excited they are and happy they are because they don't get exactly the resources we do in our society so it's definitely a benefit just for us to use our talents in a way that will help another person make them feel happy. (personal communication, December 4, 2014)

Likewise, Cameron added:

I think it should be put into classrooms, just so there can be more kids that have been reached just like with awareness of 'hey there's kids out there that don't have what I have' and also the kids who receive the pictures, like there are more kids who receive the pictures as well. (personal communication, December 4, 2014)

When asked how the TMP changed each student's ideas about art, Christopher responded, "Before this I never really did art for other people, I kind of kept it to myself, so it's always great to use your talents for the benefit of others" (personal communication, December 4, 2014).

Follow-Up Questionnaire

All interviews were conducted four weeks after student participants turned in their completed TMP portrait. As a measure to gauge prolonged interest in global affairs, thus recognizing a seed of global empathy within students, the participating three student interviewees were also administered the final, or follow-up (F) questionnaire. As detailed in Chapter Three, students were asked to rank 20 hypothetical newspaper headlines in order of interest. Created headlines, half domestic-based issues and half foreign, reveal student curiosities. The F questionnaire was divided into two sections. The first section asked students to read through 10 newspaper headlines ranking each in order of interest starting with 1 (most interesting) and ending with 3.

Table 7 FOLLOW-UP QUESTIONNAIRE, SECTION 1			
Q-1	Q-2	Q-3	QUESTION
1	1	1	"Afghan women seek hope in new educational reforms"
			"Low Levels of Vitamin A reported leads to major diseases"
			"Calahoon County asks court to open schools on Easter Monday"
	3	1	"Poor construction leads to five dead in Venezuelan earthquake"
3			"Rwandan government promises to clean up smog and pollution emissions"
2			"Peace talks look promising between fighting Indonesian tribes"
			"Greenton Foundation gives \$389 million in agriculture grants. Who won?"
	2	1	"Refugee Camps: Fleeing Syria and the cost it has on families"
			"What is the next step in Obamacare for young adults?"
			"Winter storm plows through Minnesota shuts down record number of businesses"

Table 7: Follow-Up Questionnaire, Section 1

Table 7 illustrates section one of the F questionnaire. Two out of three students, Q1 and Q2, placed 1 by the headline "Afghan women seek hope in new educational reforms." It should be noted, the top section on Q3's questionnaire contained only 1s next to three headlines. However, the aforementioned headline had a 1 placed next to it. Other 1s on the third questionnaire were: "Poor construction leads to five dead in Venezuelan earthquake" and "Refugee Camps: Fleeing Syria and the cost it has on families." As illustrated in Table 7, all headlines chosen by students focused on foreign issues.

Table 8 FOLLOW-UP QUESTIONNAIRE, SECTION 2			
Q-1	Q-2	Q-3	QUESTION
			"Stolen art hung on Florida kitchen wall for forty years"
	3		"Polio outbreak in Lebanon threatens children across Middle East"
	2	1	"Brazil's brutal military secrets told by former innocent prisoner"
2			"South African teens protest for equal rights in capital"
			"US mudslide costs \$8 billion is recovery efforts"
1	1		"Secret Chinese street artist creates mural in hopes of spreading message of freedom"
			"Pilots strike ground all American Airlines flights for one week"
		2	"Prison escape after California earthquake rocks Los Angeles"
3		3	"Educating the homeless: How schools help the children of the Philippine hurricane"
			"US Navy tests new rocket defense program"

Table 8: Follow-Up Questionnaire, Section 2

Likewise, Table 8 illustrates section two. Opposite of the previous section, Q3 put 1, 2 and 3 next to chosen headlines. Q1 and Q2 again placed 1 next to the headline "Secret Chinese street artist creates mural in hopes of spreading messages of freedom." The only non-foreign headline chosen on the F questionnaire is Q3's placement of 2, "Prison escape after California earthquake rocks Los Angeles."

Participating Teacher Interview

When asked, "What specific goals do you have in mind when presenting TMP assignment," the participating teacher (PT) acknowledged the need to more fully engage students in understanding the concept of perceived privilege:

We probably don't concentrate on it as much as I would wish because we have a lot of different things going on, you saw our agenda on the board today, it had like eight things on it, so I always try to talk about it at the beginning and try to give them a sense of what it is, so they have that sense of what they're doing is going to impact somebody and what it's

actually for, but we don't go into it in as much depth as much as we probably could. (personal communication, December 4, 2014)

As the format of the art club only allows two meetings per month, time is limited for many projects set forth by both the students and the PT.

Again, the PT showed a strong inclination to begin conversations:

...and, kind of having more discussion about the nature of where you kind of fit into the world, because the experience of these kids that they're drawing is very different from their own experience. I don't think kids think about that a lot of the time, so I would like to do that. (personal communication, December 4, 2014)

Clearly, students and the teacher were cognitive of their own privilege as relatively affluent Americans compared to most people in the world.

Cultural Perceptions

Questionnaire Data

Table 9 **CULTURAL PERCEPTIONS**

Pre-Q-5	Post-Q-5	Pre-Q-6	Post-Q-6	Pre-Q-8	Post-Q-8
3	4	3	4	2	3
3	3	3	5	2	5
4	4	3	4	3	4
3	4	5	4	5	4
3	3	5	5	4	3
5	3	5	4	5	3
5	3	5	4	4	3
5	5	5	5	3	5
4	3	3	4	2	4
4	4	3	4	3	3
3.90	3.60	4.00	4.30	3.30	3.70

Table 9: Cultural Perceptions

Results from questions 5, 6, and 8 were used to examine students' cultural perceptions (Table 9). Question 5, "I am likely to participate in events that promote equal rights for people in other countries" provides insight into student willingness to participate. Surprisingly, the results of this question show a decrease in the mean score of 3.90 on the Pre-Q to 3.60 on the Post-Q. Again, a displacement between motivations/intentions and action appear evident. Conversely, question 6, "I feel supportive of those in other countries who may experience injustice because of their political or social background" results in a 0.30 increase from 4.00 to 4.30. Similarly, the mean score for question 8, "I share the anger of those in other countries who face injustice because of their political or social background" increases from 3.30 to 3.70.

Table 10 STAND ALONE PRE-Q QUESTIONS

Pre-Q-2	Pre-Q-3
5	4
4	5
5	3
5	5
4	5
5	4
5	5
4	5
5	5
4	4
4.60	4.50

Table 10: Cultural Perceptions, Stand-alone Pre-Questionnaire Questions

Considering Pre-Q question 2: “I am aware that people in other countries can have their freedoms or rights taken away,” results show a mean score of 4.60. Likewise, Pre-Q stand-alone question 3: “I am aware of the political, social, and economic barriers that lead to discrimination of people in other countries,” reports a mean score of 4.50. As such, students appear to strongly agree with the intent of these questions.

Short Answer Data

Student responses to the Post-Q open-ended question posited very similar responses, showing an increase in student interest regarding perceptions of differing cultural perspectives. For example, students remarked:

- “By doing The Memory Project I am able to gain some, minimal, but significantly new perspective, imagining the lifestyles and cultures of the child you’re drawing.”
- “The Memory Project broadened my perspective.”
- “It allows me to see some of the faces who have to go through the many problems in other countries.”
- “It makes their culture more real to me than just reading about it in a book because they’re involved in the same activity/project.”
- “It made me aware of the world outside of my own.”
- “It opened my eyes to the rest of the world and help me know that these people are real and that they aren’t just the people you read about in the newspapers or see in the news.” (personal communication, November 2, 2014)

Student Interviews

The concept of cultural perceptions also became evident during the face-to-face student interviews. For example, when asked “What was your favorite part about participating in TMP?” Christopher replied, “It is nice seeing the actual people and the faces you’ll be doing them for so you can kind of get that it’s a real person that you’re going to be giving it to” (personal communication, December 4, 2014).

Similarly, when Natalie was asked, “Why do you believe TMP is an important project for students to participate in?” she responded:

I think it's a really great way to use art to kind of get in touch with the rest of the world, so it's not just your world, your town, the people around you, it's like everyone else; there are other people in the world who appreciate art probably as much as you do. (personal communication, December 4, 2014)

Lastly, when asked how (if) the TMP changed Natalie's ideas about art, she replied, "It doesn't have to be a small thing or just something you do in high school because you have to, it's like, it's more than that and it can impact the whole world if you really want it to" (personal communication, December 4, 2014).

Participating Teacher Interview

The PT expressed a desire to investigate cross-cultural studies with the art club students when time and club structure allowed. When asked what, if anything, the PT would change regarding TMP, the PT responded, "...again, if I did it with a class, probably researching a little bit into the culture that we are, of the children we are drawing, would be an interesting sort of cross-cultural study" (personal communication, December 4, 2014).

As students participated in TMP, an awareness of a direct beneficiary seemed to expand student's cultural cognizance.

Personal Connections

Questionnaire Data

Similarly, the theme of personal connection was indicated by the quantitative and qualitative data. Table 11 shows an increase in mean score for two of the three questions selected to measure personal connection.

Table 11 **PERSONAL CONNECTION**

Pre-Q-9	Post-Q-9	Pre-Q-10	Post-Q-10	Pre-Q-11	Post-Q-11
3	4	4	4	3	5
3	3	4	3	3	3
3	3	4	3	4	5
5	4	2	4	4	5
4	2	4	2	5	5
5	3	3	3	5	3
4	5	3	5	3	4
3	5	5	5	5	5
3	4	4	4	4	5
2	4	4	4	3	4
3.50	3.70	3.90	3.70	3.90	4.40

Table 11: Personal Connection

Question 10, “My art class challenges me to think beyond my common surroundings and makes me think about global issues” decreased from an initial 3.90 mean score to 3.70. Since TMP is not included in the curriculum of a regular art classroom (but as an extracurricular art club), this question attempts to redirect focus back to high school art curriculum and measure student connection to their direct art experience. Perhaps, a new assignment in the high school classroom was assigned during the seven-week interlude with mediocre appreciation. Conversely, question 9: “I feel that being actively involved in global or international issues is my responsibility” shows a 0.20 increase in mean score. Question 11: “I believe art has the ability to make people critically think about international problems” shows a sizable increase from 3.90 to 4.40.

This increase of 0.50 is the largest increase in mean score among all question comparisons. Again, an apparent disconnect between awareness and actions seems distinct.

Responses to the two Post-Q stand-alone questions show a range of student perceptions from “neutral” to “strongly agree.” Table 12 illustrates collected data.

Table 12 STAND ALONE POST-Q QUESTIONS

Post-Q-7	Post-Q-10
4	5
5	5
2	5
5	5
3	4
4	4
5	3
3	4
4	5
4	5
3.90	4.50

Table 12: Personal Connection, Stand-alone Post-Questionnaire Questions

Both questions 7 and 10 were constructed specifically to measure interaction with TMP, thus they could only be asked once the assignment was completed. Question 7: “The Memory Project made me interested in issues beyond what I was previously concerned with” reveals a mean score of 3.90 (between “neutral” and “agree”). Comparatively, this question yielded a lower mean score on the Post-Q than question 11. Comparing these

two questions indicates students' high awareness of art's inherent power, yet questions TMP's sole role in creating that power. Stand-alone question 10: "I felt a personal connection to the child I was drawing" shows a mean score of 4.50. This score is corroborated through various student short answers.

Short Answer Data

Student responses to the short answer question suggested themes of personal connection and even increased curiosity. Students shared:

- "I feel like I knew the child after drawing them. It was a wonderful experience."
 - "I wonder about how the children live and under what circumstances they had to go to these homes."
 - "For some reason, I found myself wanting to know more about the boy I was drawing!"
 - "Through this project I feel like I'm communicating with my child because I'm putting forth so much time and effort."
 - "I knew nothing about his daily life or culture, and that made me curious."
 - "Many people act for the problems that they see as unjust, but seeing the people you help gives a new found sense of fulfillment and wanting to help more."
 - "...making the child I drew more personal and less of an object through my art."
- (personal communication, November 2, 2014)

Student Interviews

Directly applying Jeffers (2009) concept of empathetic feeling while creating a “special connection,” this study asked a specific question to determine perceived connection. The question, “Did you feel connected to the child you were drawing, or was it just another picture that you drew?” revealed very similar attitudes. Christopher responded:

I mean you get to, you pick the person that you want to draw and that might seem like you wouldn't really connect but it's actually drawing them out, like you almost connect with them especially doing the smile part, because you know, just making them happy. (personal communication, December 4, 2014)

Building from Christopher's answer, Cameron added, “Yeah, I loved drawing the smile, just because you can see that someone is happy and I don't know, I like that feeling” (personal communication, December 4, 2014). Natalie takes her assessment one step further stating, “For me, it was like seeing the picture that their expression, just I don't know, just they way they look, their expression kind of feels like you kind of know them after a while” (personal communication, December 4, 2014). Like Molly, the pre-service teacher in Jeffers' (2009) account, Natalie attains a sense of “knowing” the subject of her drawing. Figure 1 displays two completed TMP portraits produced by two of the ten participating students. The remaining portraits can be found in Appendix I.



Figure 1: Examples of Participating Student's Finished TMP Drawings

Participating Teacher Interview

In an attempt to measure student personal connection, the PT addressed the notion of success within TMP lesson:

I would absolutely say yes [the lesson was a success], just because they are so excited about it. When we started doing it, I think I only started with like ten or twelve, and we just did it once in the spring. Then, the next year some of the kids who had already done it were still around and they wanted to do it again. They were excited about it and their enthusiasm was contagious to the other kids. I think one year we had twenty-four of them, or twenty-two of them at the same time and then they wanted to do it again in the spring, so they really enjoy it, it's fun to see them getting excited about it. That is surprising to me because they're not together as a group doing it and we're not talking about it a lot, but they still get really excited about it. That's what tells me that it's successful, that they're enthusiastic about doing it not just once but over and over several times. (personal communication, December 4, 2014)

This study posits connection breeds engagement, which ultimately leads to success. As evident in the PT's response, student interest remains constant, thus TMP remains in steady rotation of art club projects. Since students choose the projects they wish to participate in, for a project to remain on the art club docket, a personal connection to the project must be present.

CONCLUSION

A true analysis of results can only be achieved after thorough examination of all relevant and trivial data. By combining quantitative and qualitative data, this study illustrates both the public and private thoughts of participants. If new knowledge is to be constructed, this research composed three emerging themes to track student thinking.

These themes: perceived privilege, cultural perceptions and personal connection aim to measure student levels of global empathy.

In sum, analysis of the quantitative and qualitative data collected for this study finds that student participants were positively impacted by participating in TMP assignment. While changes in how these students thought about global empathy were not particularly strong, they were in the predicted direction. Chapter Five provides a review of the study; an assessment of findings in relation to the research question and purpose statement; implications for Art Education; suggestions for future research; and, concluding remarks.

Chapter Five: Conclusion

Twenty-first century thinking calls upon twenty-first century understanding. This understanding, cultivated among unprecedented levels of media and technological inundation, must be curated to enable students to make human connections. But what then encompasses a twenty-first century understanding? It must start with a base level development of empathy out of which compassion and sympathy flow. This research examined the central research question, “Does The Memory Project portrait assignment increase high school students’ capacity for global empathy?” to assess if one assignment could increase a small group of high school students’ understanding of empathy towards distant strangers.

REVIEW OF STUDY

This study examined global empathy levels among 10 high school students as they participated in drawing a portrait of an orphaned child through the non-profit, The Memory Project (TMP). Utilizing a mixed-methods approach to data collection, public words and private thoughts became the keystone of analytic dissemination. By comparing mean scores on students’ pre and post-questionnaires, global empathy levels were measured; accordingly, these numbers became a baseline unto which student and teacher statements were compared. Once all data was collected, the process of in-vivo coding was paramount in the composition of three prominent themes. These themes: perceived

privilege, cultural perception, and personal connection, explore perceived attitudes dictated by student responses.

ASSESSMENT OF FINDINGS

So what, if anything, do all these numbers and themes mean? By sorting student responses, both quantitative and qualitative, into categorical themes, the development of articulating interpretation can begin. Looking first at student questionnaire responses as a whole, all questions increased in mean score from Pre-Q to Post-Q except for questions 5 and 10, (while question 4 remained constant). Feedback indicates most students are supportive of passive forms of acknowledgment and help for those in other countries, i.e. sharing anger and sending money. It is when a call for active participation ensues (i.e. question 5, “I am likely to participate in events that promote equal rights....”) that a dip towards neutrality is evident. Conjecture implies it takes less personal commitment to sign a petition or send money than in physically attending an event. Hence, a disconnect occurs between possessing an awareness of another’s need to that of feeling a direct responsibility to act.

Yet, as students spend hours drawing and coloring their portrait, it appears students miss that TMP personifies a bridge connecting awareness and action together. While not a formalized ‘event’, this research posits if touted as such, students might feel more apt to participate in future events since they feel they already have participated in one. A strong motivation to help is evident as question 4, “I feel motivated to help promote changes that improve people’s living conditions in different parts of the world”

remains consistently high throughout both Pre-Q and Post-Q results. This question, which encapsulates the point of departure for student participation in TMP, shows interest in what TMP invites students to participate in: helping children where they are. Yet, as students are motivated to help (i.e. volunteering their time to draw the portrait), they still retain only a slight agreement with the idea that being actively involved in global issues is the student's responsibility, (question 9). If students are not exposed to issues relevant in global affairs, from events to organizations, why should they feel it's their responsibility? Connection, recognition and empathy are crucial in establishing compassion towards those unlike themselves.

Perceived Privilege

Returning to the three constructed themes in more depth, first, perceived privilege illustrates the need to recognize first the precariousness of one's own privilege that leads toward inherent human vulnerability. Words pulled from student short answer responses, such as "realized", "lucky", "luxuries", "fortunate", "appreciate", and "grateful" illustrate a tense dichotomy between elevation of status and that of humility. While pointing out hierarchy of privilege may lead to an "us" versus "them" mindset, if students do not see the distinctions of materiality as something of chance (or opportunity), categories can never be broken. During the first observation at the participating school, a periphery teacher (not the participating teacher in charge of the art club) approached after hearing the research study proposition. The teacher explained how he had taught this assignment at a school previous to joining the faculty at the participating school. He explained how

the pictures provided to his classroom of students were of Afghani orphans. The teacher explained how this left him in a precarious place of moral ethics in the art classroom. He told of an internal struggle as his students were providing portraits for orphans whom might blame their own situation on American intervention (personal communication, September 2, 2014). The illustration of a cartoon angel on one shoulder and a devil on the other comes to mind. Perhaps, one view is of American's placating their guilt through a savior-complex by providing portraits they once destroyed. The other, a truly well-meaning attempt to help those that need it. So, the question becomes if one has privilege over another, how can the one with privilege help without remaining in an elevated state of supposed importance?

By helping others, one is elevated, yet by helping others one is humbled. It becomes a revolving circle. Thus, acknowledging privilege must be an initial step in extending empathy. Applying Tronto (2013) and Engster's (2007) reasoning logic, caring for others must be grounded not in seeing others' vulnerability, but sensing one's own dependency. If students do not have the opportunity to see how they are dependent on others for the material possessions they have become accustomed to, they will never be able to break down the wall to extend empathy. By understanding that everyone is cared-for to some capacity, i.e. most students rely on others to meet their basic needs, the power hierarchy of care-giving (empathy extension) is nullified and a seed of grace is planted to then extend to others. This can only be achieved by conducting conversations in the classroom, enabling students to process over their place on a sliding continuum of

privilege. Due to the nature of the art club meetings, student conversations regarding privilege were not conducted.

Cultural Perceptions

Further reflections expose how broadening cultural perceptions leads to empathetic practice. First, according to Pre-Q stand-alone questions 2 and 3, student response indicates, again, a high awareness of, perhaps, a mystical other's suffering remote and removed from their own suburban lives. It is easy to be aware of something, especially if that thing is faceless. Yet, it is also easier to help when a *thing* becomes a *person*. This idea is not new. Commercials for NGOs like Save the Children, Christian Children's Fund and even the ASPCA know it's harder to turn away when presented with a poor or suffering face. This is where Noddings's (2010) motivational displacement is high. When confronted with fifty poor children or fifty sick kittens, empathetic exhaustion ensues. The task of caring for all and everything becomes overwhelming and thus easy justification that *my* couple of dollars truly won't help *those* people occurs. Help has to be targeted as specific; the TMP model of one drawing for one child captures the trendy model zeroed in on by companies like TOMS shoes and Warby Parker eye glasses. Yet, the model seems to work. If I can target my attention and skills towards one person, it seems as if I can actually make a difference in one life.

So, it can no longer be a singular mission in introducing students to new information that *those* (a large group) in other parts of the world sometimes suffer. Data indicates students already know this. Student short answer and interview feedback helps

pinpoint what exactly influenced emerging cultural perceptions. Various answers included the idea of the specific person:

- “...imagining the lifestyles and cultures of the child your drawing.”
- “It makes their culture more real to me than just reading about it in a book because they’re involved in the same activity/project.”
- “It opened my eyes to the rest of the world and help me know that these people are real and that they aren’t just the people you read about in the newspapers or see in the news.”
- “It is nice seeing the actual people and the faces you’ll be doing them for...”
(personal communication, November 2, 2014)

TMP enables students to actually see the face of the child they are working for. Mirroring Nussbaum’s (2001) pattern of empathy development, this unveiling allows students to recognize a shared humanity, one on one, forming empathetic practice. Therefore, modeling curriculum to mirror the one for one model enables students to target their time and skills towards one end goal, be it helping a distant stranger or the person across town.

Personal Connection

If one wants to extend beyond empathy into compassionate feeling, a personal connection must be established. If empathy is a map, “knowing” the child is the dotted line tracking toward the destination of compassion. The process of “knowing” the child, evident in student feedback, is the first step in developing compassionate action. A

hierarchy of language reveals the distance between the terms “recognizing” and “knowing.” Recognition, as laid out in this study’s definition of global empathy, consists of linking one’s humanity with that of the observed. Yet, to *know* someone is much more than just *recognizing* him or her. Knowing takes familiarity. Therefore, if it is the goal of the educator to extend beyond empathy and breed compassion in students, a personal connection must be established from inception. Reverberating Hoffman’s (2000) other-focused role-taking in empathic response, as students look to facial expressions and non-verbal cues of the photographs, students imagine the feelings of what the other feels. As corroborated by Jeffers (2009), when students recognize a connection with another human, mirror neurons in the brain activate and mimic what is seen. Jeffers (2009) describes an account of Gabby, a pre-service teacher, who, like Molly, is tasked with giving a presentation over her chosen metaphor in art. Gabby presents over Reni’s *Saint Cecilia*, connecting the painting with the loss of her father. As she finishes the presentation with tears in her eyes, so too, do all her fellow classmates. Since these pre-service teachers had established a connection with Gabby as future art educators, a personal recognition had been established, empathy had been extended and this research study would argue, compassion was felt. This study did not ask students pointed questions over compassion, but based on the trajectory of data, a hypothesis of student felt compassion is posited.

After analyzing all collected data, this study argues that student levels of global empathy did increase as the result of participating in The Memory Project. By linking one’s humanity through acknowledgment of privilege, sensing and expanding perceptions

of the world, and deepening curiosities towards those other and distant, leads to the conclusion of increased empathy. Like any lesson, teachers utilize projects as tools to communicate important ideas. Likewise, TMP should be looked at as a tool of instruction, not a hand's off, end all be all, of student development. The potential TMP yields is great, yet this study urges responsible, ethical handling when presenting its intentions to students.

IMPLICATIONS FOR THE FIELD OF ART EDUCATION

The results of this study conclude that empathy can develop for distant strangers as the result of participating in one art assignment. Empathy must be cultivated amidst shifting patterns of human interaction. As technology is needed and encouraged in various parts of curriculum implementation, students, too, need a moment to unplug and reestablish that fundamental recognition of another person's humanity. To raise students' eyes up and off their screens and curate intentional interactions proves necessary in developing positive human relationships, specifically within the art classroom. Including lessons that challenge students to look closely at those near and far enables students to draw connections and, if cultivated, empathy may develop. Reiterating Rifkin's (2009) suppositions over empathy development, if one remains:

...in the realm of familiar faces and homogeneous experiences will (he) ever be able to make new discoveries about the way others live their lives and accumulate sufficient new experiences to allow him to broaden his own empathetic sensibility? (p. 440)

The art classroom has the opportunity to cultivate empathy on both the macro and micro levels. Art, dissimilar to other core subjects, enables collaboration with any audience. From a co-student, to the immediate neighborhood of the school, and beyond to vast countries, any and all people can participate. This allows all people to be potential contributors to any project one chooses to initiate. This study posits an exciting suggestion in cultivating empathy for distant strangers through the art classroom. By combining with a partner classroom in a different country, both classes would participate in the same lesson. Students would complete their projects knowing each finished product would be sent to a student in the partner classroom. By having students work on a lesson dealing with identity or culture, students have the opportunity to see possible similarities or differences faced by students the same age only living in a different country. Like TMP, knowing that another student gets to keep the art produced, student commitment is tapped, encouraging a stronger work ethic. Giving students the ability to remove the veil shrouding misunderstanding and apathy enables greater global insight and caring. This mix of subject and society oriented curriculum can be utilized to develop both technical art skills while broadening a student's understanding of those around them.

SUGGESTIONS FOR FUTURE RESEARCH

As this research was very specific in its nature of time, place, and content, questions and suggestions for future research emerged as dictated by the strict parameters placed on this study. First, researching TMP within a classroom setting would enable a more specific scope of teacher influence in administering the project. According to city-

data.com, the town where the participating school resides has a median household income of \$113,712 compared to the average median household income in the state of Texas at \$50,740. The participating school “met standard” (a measurement tool “assigned to districts and campuses that meet performance index targets on all indexes for which they have performance data”) and achieved a distinguished designation in post-secondary readiness in 2014 (TEA website, 2013 Accountability System Frequently Asked Questions section, para. 5).

This study posits a need to recreate this research at a low-income or Title I school. In conjunction, to study both a high socio-economic school and low-income school simultaneously to determine whether monetary influence has an affect on global empathetic thought could prove insightful. Does having high economic status or having very little to our name shape the ways in which we think about global others, and thus, dictate our empathetic responses toward them? Does a rural educational environment compared to an urban educational environment matter in forming empathy extension? In comparing data from two schools, interesting developments into student thinking based on exogenous factors may reveal if TMP is successful in empathy building in various environments.

Also, a valid argument into researching if participating in TMP multiple times continually increases student global empathy levels, or, if student levels plateau after participating one time might prove beneficial in understanding empathetic limitations. In designing the questionnaires for this research study, adding the question “Have you participated before in The Memory Project?” could have been beneficial in analyzing if

responses were higher or lower than others who had not participated previously. Also, by targeting specific ages and gender more thoroughly, a focused research demographic could determine if empathy is more prevalent in specific inherent characteristics.

PERSONAL REFLECTIONS AND CONCLUSION

Looking over the past months of researching, analyzing and writing this report, I have found it truly does take a village to do most things, even answer one question. I have found that some people are interested in helping, and others just are not. Scouring the state for willing teachers to partner with my research left me at times worried that my research attempts would be squashed even before I had a chance to accomplish anything. This process has revealed to me the importance of being willing to open my classroom to those curious over art education. I appreciated all who were willing to set aside time for me and I hope to pay it forward one day. I, too, have learned there is no perfect scope and sequence for research. Research is, plainly put, looking at life and life moves whether you are ready for it or not.

I wanted to study the relationship of empathy through art-making based on aforementioned personal and professional motivations. As someone who ascribes to the affliction of wanderlust, I wanted to see if global empathy could be developed and measured in a positive way through the art classroom. The answer this study reveals is yes.

Appendix A: Pre-Questionnaire

PLEASE CIRCLE THE BEST ANSWER:

Gender: Male or Female

Ethnicity: Hispanic or Latino

White

Black or African American

Native American or American Indian

Asian / Pacific Islander

Other

Year in School: Freshman, Sophomore, Junior, Senior

A) I would consider my experience with art as: Beginner, Average, Expert

B) I have traveled outside of the country: None, 1-2 times, 3+ times

Countries I have traveled to: _____

C) I get my news information from: (circle all that apply)

Internet Sources

Television

Social Media Outlets

Other

I do not read or watch the news

Please turn survey over to complete the backside.

Please bubble in one circle per question.

Please bubble in one circle per question.

1. I am aware of how the political and social rights (e.g., ethnic, racial, or gender) of people in other countries can be quite different from my own.

strongly agree agree neutral disagree strongly disagree

2. I am aware that people in other countries can have their freedoms or rights taken away.

strongly agree agree neutral disagree strongly disagree

3. I am aware of political, social, and economic barriers that lead to discrimination of people in other countries.

strongly agree agree neutral disagree strongly disagree

4. It is easy for me to understand what it would feel like to be a person living in a different country than my own.

strongly agree agree neutral disagree strongly disagree

5. I can relate to the frustration that some people of different countries feel about having fewer opportunities due to the economic, political, or social circumstances of their countries.

strongly agree agree neutral disagree strongly disagree

6. I feel motivated to help promote changes that improve people's living conditions in different parts of the world.

strongly agree agree neutral disagree strongly disagree

7. I am likely to participate in events that promote equal rights for people in other countries.

strongly agree agree neutral disagree strongly disagree

8. I feel supportive of those in other countries who may experience injustice because of their political or social (e.g., ethnic, racial, or gender) background.

strongly agree agree neutral disagree strongly disagree

9. I can see myself taking action (e.g., signing a petition or sending money) to help those in another country who are experiencing discrimination because of their political or social background.

strongly agree agree neutral disagree strongly disagree

10. I share the anger of those in other countries who face injustice because of their political or social (e.g., ethnic, racial, or gender) background.

strongly agree agree neutral disagree strongly disagree

11. I feel that being actively involved in global or international issues is my responsibility.

strongly agree agree neutral disagree strongly disagree

12. My art class challenges me to think beyond my common surroundings and makes me think about global issues.

strongly agree agree neutral disagree strongly disagree

13. I believe art has the ability to make people critically think about international problems.

strongly agree agree neutral disagree strongly disagree

Appendix B: Post-Questionnaire

Please bubble in one circle per question.
Please turn survey over to complete the backside.

1. I am aware of how the political and social rights (e.g., ethnic, racial, or gender) of people in other countries can be quite different from my own.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

2. I am likely to participate in events that promote equal rights for people in other countries.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

3. It is easy for me to understand what it would feel like to be a person living in a different country than my own.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

4. I can relate to the frustration that some people of different countries feel about having fewer opportunities due to the economic, political, or social circumstances of their countries.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

5. I feel motivated to help promote changes that improve people's living conditions in different parts of the world.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

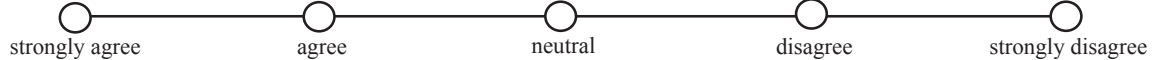
6. I feel supportive of those in other countries who may experience injustice because of their political or social (e.g., ethnic, racial, or gender) background.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

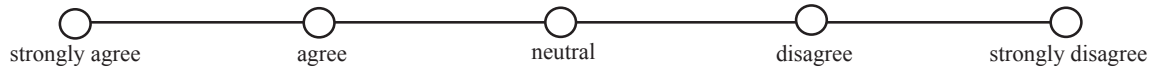
7. The Memory Project Assignment made me interested in issues beyond what I was previously concerned with.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

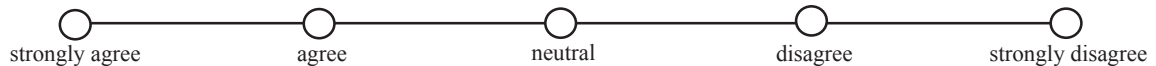
8. My art class challenges me to think beyond my common surroundings and makes me think about global issues



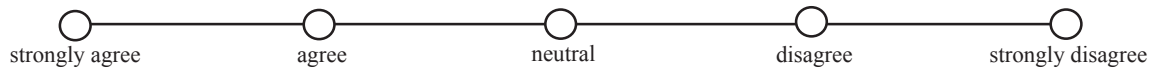
9. I share the anger of those in other countries who face injustice because of their political or social (e.g., ethnic, racial or gender) background.



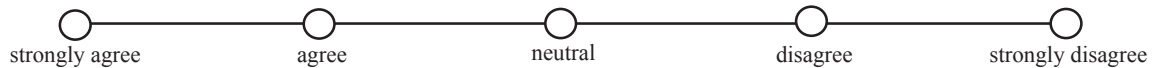
10. I felt a personal connection to the child I was drawing.



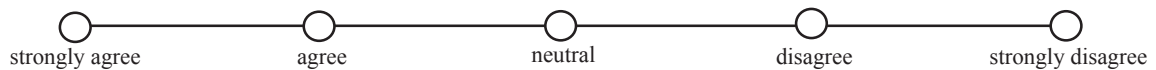
11. I feel that being actively involved in global or international issues is my responsibility.



12. I can see myself taking action (e.g. signing a petition or sending money) to help those in a different country who are experiencing discrimination because of their political or social background.



13. I believe art has the power to make people think critically about international problems.



Please explain in your own words:

In what ways does The Memory Project portrait assignment change your thinking about people in another country or culture different from your own?

Appendix C: Follow-Up Questionnaire

Please choose the top *three* headlines that are most interesting to you:

Place 1, 2, and 3 to the left of the three headlines in the order of your interest (1 being that of most interest).

- _____ “Afghan women seek hope in new educational reforms”
- _____ “Low Levels of Vitamin A reported leads to major diseases”
- _____ “Calahoon County asks court to open schools on Easter Monday”
- _____ “Poor construction leads to five dead in Venezuelan earthquake”
- _____ “Rwandan government promises to clean up smog and pollution emissions”
- _____ “Peace talks look promising between fighting Indonesian tribes”
- _____ “Greenton Foundation gives \$389 million in agriculture grants. Who won?”
- _____ “Refugee Camps: Fleeing Syria and the cost it has on families”
- _____ “What is the next step in Obamacare for young adults?”
- _____ “Winter storm plows through Minnesota shuts down record number of businesses”

If you had to write a two-page paper over a prompt listed below, which would you choose?

Place 1, 2, and 3 to the left of the three prompts in the order of your interest (1 being that of most interest).

- _____ “Stolen art hung on Florida kitchen wall for forty years”
- _____ “Polio outbreak in Lebanon threatens children across Middle East”
- _____ “Brazil’s brutal military secrets told by former innocent prisoner”
- _____ “South African teens protest for equal rights in capital”
- _____ “US mudslide costs \$8 billion in recovery efforts”
- _____ “Secret Chinese street artist creates mural in hopes of spreading message of freedom”
- _____ “Pilots strike ground all American Airlines flights for one week”
- _____ “Prison escape after California earthquake rocks Los Angeles”
- _____ “Educating the homeless: How schools help the children of the Philippine hurricane”
- _____ “US Navy tests new rocket defense program”

Appendix D: NAHS Meeting Agenda

NAHS meeting agenda September 3, 2014

- Welcome!
- What is NAHS?
- Your elected officers: [redacted] (President), [redacted] (Vice President),
[redacted] (Secretary), [redacted] (Treasurer), [redacted] (Historian),
[redacted] (Project Manager)
- Membership Requirements: (refer to the [redacted] NAHS Constitution for more detail)
 - ♦ Participate in at least one project per semester
 - ♦ Serve a MINIMUM of 15 hours of art-related community service, 8 to be completed before the last day of school in December
 - ♦ Attend at least 9 meetings per year
 - ♦ Grade in art class is B or higher, passing all classes
 - ♦ All paperwork pertaining to NAHS requirements MUST be turned in by the due date! These include: induction paperwork, mid-year check form, honor cords application, letter jacket application, and up-to-date time sheet in the NAHS binder.
- Time Sheets and December service hours sheet
- T-shirt designs! Due September 30th! Make them awesome!
- Meetings:
 - Tuesdays will be “open art room” in room 170
 - NAHS will meet every 1st and 3rd Tuesday of the month to work on projects.
- Service Projects:
 - Wrestling Room graphic lettering
 - Culinary Mural
 - Fine Arts Office relief tile mural
 - Memory Project- additional requirements in fall
 - Special Ed Partners- 8th period, ongoing
 - Empty Bowls- due Dec. 16th
 - Love Luggage- due Dec. 2nd
 - VASE- February 14th
 - STUDENT COUNCIL EXTRAVAGANZA
 - ?????
- Our sister club: Art Club!!! Invite people to attend!
- Letter Jackets are available to all art students! Keep eligible activities recorded on your letter jacket paperwork, in the NAHS binder. Ordering will commence in December: all requirements must be complete to be eligible.
- Honor cords:: Available to SENIORS :: 20 HOURS minimum requirement ::
Make sure all paperwork is turned in ON TIME!!!
- Members who cannot attend Tuesday meetings must choose a service project that they may complete or participate in at an alternative time. Remember that only hours recorded in the NAHS binder will be considered for membership requirements.

Appendix E: Descriptive and Reflective Observational Notes

descriptive	reflective
<p>Sept. 2:</p> <ul style="list-style-type: none">- 33 students present at meeting- students sign in to receive credit at meeting- students to turn in drawings on Nov. 4- all meetings seem to be student led.- other projects worked on: empty bowls + some luggage decoration project?- handed out 10 assent/consent forms	<ul style="list-style-type: none">- seems largely student led.- maybe 60% female 40% males in attendance- good energy ... every seat is taken in a large classroom- students are friendly + helpful with questions- gave 10 min. presentation over what I was going to be asking students to participate in- students seemed receptive- teacher told me story about when he did TMP w/ Afghani orphans. Interesting story...
<p>Sept. 16</p> <p>35 students in meeting</p> <p>club meetings from 4-5:30</p> <p><u>description of classroom</u></p> <p>student artwork on bulletin boards</p> <ul style="list-style-type: none">- surrounded by lots of art posters <p>art cabinets in back w/ paper machiet</p> <p>World map with clay pot posters</p> <p>"around the world"</p> <ul style="list-style-type: none">- student led meeting begins.	<p>student socialize during t-shirt design time...</p> <p>some more than others</p>

descriptive

(Sept. 16 continued.)

MP presentation by student
4:20 - 4:35

powerpoint - lights off in front
part of room

(not all students witnessing will
be doing TMP)

"Kids have less means"

gave history of TMP - Ben S.

- showed examples of past
school portraits; video of
orphans from Nicaragua 2014

- student gave out MP web address

- students got to choose portraits
- were given archer paper

Orphans are from Thailand

MP portion of meeting done by
4:50, students took pictures
home to work.

reflective

privilege, much??

some students saw the portraits
they made!

students seem to be attentive
+ laughing at points

students still seem to be
into the video 5 min in...

I wish the presentation would
have happened when
consent forms were passed
out!!!

descriptive

reflective

Nov 4!

Every single TMP
portrait is tucked
under the actual
photograph of the
child.

No students have their
drawn portrait so others
can see it. Why not??

Some of them are good, &
they should all be proud!

All 10 turned in
portrait, some more
complete than others.

hard to take pictures of
portraits with time constraints
and glare from floor lights

Completed Post-Q

Students now
talking about letter
jackets!

Dec. 2

Three students showed
up for interviews.
met in adjacent classroom

- I'm sick, so trying to pull
through best I can.

Interview lasted about 10
min
recording devices worked

Pt interview in classroom, 10 min

I seemed a bit nervous

I confident & nice

I uncertain & just "here for the
ride"

teacher was nice & always helpful
seemed welcoming to answer
any question.

Seemed to be present for
students.

Went to TCU

Appendix F: Student and Teacher Interview Questions

Interview Questions: Teacher

What were the goals of this assignment?

Why did you choose to teach this lesson?

What was successful about the lesson?

What would you choose to change about implementing the lesson if you were to teach it again?

Interview Questions: Student

What was your favorite part about The Memory Project lesson?

How was The Memory Project assignment different than other lessons you have done in your art class?

Do you think The Memory Project assignment is important to have as a lesson in your art classroom?

(If student answers 'yes'): Why?

In what ways has your participation in The Memory Project assignment changed your thinking about art?

(All questions were asked to generate dialoged and were changed/altered through conversation)

Appendix G: Student and Parental IRB Assent/Consent

IRB USE ONLY

Study Number:

Approval Date:

Expires:

Name of Funding Agency (if applicable):

Assent for Participation in Research

Title: Portrait of a Stranger's Face: Global Empathy as a Curricular Emphasis

Introduction

You have been asked to be in a research study about **your participation in The Memory Project portrait assignment**. This study was explained to your [mother/father/parents/guardian] and [she/he/they] said that you could be in it if you want to. We are doing this study to **gauge how the lesson affects your thinking**.

What am I going to be asked to do?

If you agree to be in this study, you will be asked to **fill out the three separate questionnaires given at three separate times: before the assignment is given, immediately after you have finished the assignment and three weeks after the assignment was completed**. This study will take **15 minutes per questionnaire** and there will be **between 20-40 estimated** other people in this study. Also, by signing below you consent that any pictures taken by the researcher of you and/or your Memory Project assignment may be used in thesis presentations.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

Do I have to participate?

No, participation is voluntary. You should only be in the study if you want to. You can even decide you want to be in the study now, and change your mind later. No one will be upset.

If you would like to participate **please return the form to your teacher after you sign the bottom**. You will receive a copy of this form so if you want to you can look at it later.

Will I get anything to participate?

You will not receive any type of payment participating in this study.

Who will know about my participation in this research study?

The records of this study will be kept private. Your name or any identifiable markers will not be on your questionnaires. Your responses may be used for a future study by this researcher.

Photographs may be taken of your finished portrait, but your name will not be attached to the portrait in any way.

Whom to contact with questions about the study?

Prior, during or after your participation contact the researcher **Ashley Ham** by email to **tmpstudy2014@gmail.com** for any questions or if you feel that you have been harmed.

Signature

Writing your name on this page means that the page was read by or to you and that you agree to be in the study. If you have any questions before, after or during the study, ask the person in charge. If you decide to quit the study, all you have to do is tell the person in charge.

Signature of Participant

Date

IRB USE ONLY
Study Number:
Approval Date:
Expires:
Name of Funding Agency (if applicable):

Parental Permission for Children Participation in Research

Title: Portrait of a Stranger's Face: Global Empathy as a Curricular Emphasis

Introduction

The purpose of this form is to provide you (as the parent of a prospective research study participant) information that may affect your decision as to whether or not to let your child participate in this research study. The person performing the research will describe the study to you and answer all your questions. Read the information below and ask any questions you might have before deciding whether or not to give your permission for your child to take part. If you decide to let your child be involved in this study, this form will be used to record your permission.

Purpose of the Study

If you agree, your child will be asked to participate in a research study about **his or her participation in The Memory Project portrait assignment in his or her art class**. The purpose of this study is **to gauge how the assignment affects thinking**.

What is my child going to be asked to do?

If you allow your child to participate in this study, they will be asked to complete three separate questionnaires over three separate dates: one questionnaire before they start their Memory Project portrait assignment, one questionnaire after they complete the assignment, and the last questionnaire three weeks after the completion of the assignment. This study will take **approximately 15 minutes per questionnaire** and there will be **between 20-40 estimated** other people in this study. **Also**, by signing below you consent that any pictures taken by the researcher of your child and/or his or her Memory Project assignment may be used in thesis presentations.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

What are the possible benefits of this study?

Your child will receive no direct benefit from participating in this study; however, **by researching students involved in The Memory Project, the researcher hopes to learn if this type of assignment affects certain critical thinking skills in positive ways**.

Does my child have to participate?

No, your child's participation in this study is voluntary. Your child may decline to participate or to withdraw from participation at any time. Withdrawal or refusing to participate will not affect their relationship with The University of Texas at Austin (University) in anyway. You can agree to allow your child to be in the study now and change your mind later without any penalty.

This research study will take place during regular classroom activities; however, if you do not want your child to participate, an alternate activity will be available per the descretion of the classroom teacher.

What if my child does not want to participate?

In addition to your permission, your child must agree to participate in the study. If your child does not want to participate they will not be included in the study and there will be no penalty. If your child initially agrees to be in the study they can change their mind later without any penalty.

Will there be any compensation?

Neither you nor your child will receive any type of payment participating in this study.

How will your child's privacy and confidentiality be protected if s/he participates in this research study?

Your child's privacy and the confidentiality of his/her data will be protected by **complete anonymity in which no record of name will be recorded.**

If it becomes necessary for the Institutional Review Board to review the study records, information that can be linked to your child will be protected to the extent permitted by law. Your child's research records will not be released without your consent unless required by law or a court order. The data resulting from your child's participation may be made available to other researchers in the future for research purposes not detailed within this consent form. In these cases, the data will contain no identifying information that could associate it with your child, or with your child's participation in any study.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher **Ashley Ham** by sending an email to **tmpstudy2014@gmail.com** for any questions or if you feel that you have been harmed. This study has been reviewed and approved by The University Institutional Review Board and the study number is **2014-07-0011**.

Whom to contact with questions concerning your rights as a research participant?

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at **orsc@uts.cc.utexas.edu**.

Signature

You are making a decision about allowing your child to participate in this study. Your signature below indicates that you have read the information provided above and have decided to allow them to participate in the study. If you later decide that you wish to withdraw your permission for your child to participate in the study you may discontinue his or her participation at any time. You will be given a copy of this document.

Printed Name of Child

Signature of Parent(s) or Legal Guardian

Date

Signature of Investigator

Date

Appendix H: Bachen et al.,’s Global Empathy Scale

Global Empathy Scale

1. I am aware of how the political and social rights (e.g., ethnic, racial, or gender) of people in other countries can be quite different from my own.
 2. I am aware that people in other countries can have their freedoms or rights taken away.
 3. I am aware of political, social, and economic barriers that lead to discrimination of people in other countries.
 4. It is easy for me to understand what it would feel like to be a person living in a different country than my own.
 5. I can relate to the frustration that some people of different countries feel about having fewer opportunities due to the economic, political, or social circumstances of their countries.
 6. I feel motivated to help promote changes that improve people’s living conditions in different parts of the world.
 7. I am likely to participate in events that promote equal rights for people in other countries.
 8. I feel supportive of those in other countries who may experience injustice because of their political or social (e.g., ethnic, racial, or gender) background.
 9. I can see myself taking action (e.g., signing a petition or sending money) to help those in another country who are experiencing discrimination because of their political or social background.
 10. I share the anger of those in other countries who face injustice because of their political or social (e.g., ethnic, racial, or gender) background.
 11. I feel that being actively involved in global or international issues is my responsibility.
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Appendix I: Finished Participant TMP Portraits









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Vita

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